

SPECIAL

TV
GUIDE

EDITION



Seinfeld

FOREVER

The Ultimate Fact-Filled Farewell Guide
To America's No. 1 Comedy

164 episodes reviewed and rated!

Spring 1998

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82 >



First time ever: 23 of Jerry's girlfriends in one sizzling photograph!
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FROM THE EDITOR

IS *SEINFELD* THE BEST COMEDY EVER?" It's a question we asked on the cover of TV GUIDE back in 1996. Jay McInerney, the author of that cover story, argued yes, and our millions of readers agreed. *Seinfeld* is the crème de la crème of the television world. It's the top of the muffin, the chocolate in the bakka and, as everybody knows, the master of pop-culture domain. That's why we've devoted five covers to it over the years and created this definitive all-*Seinfeld* special issue.

We cast an in-depth look at every half hour to create an episode guide, complete with our own ratings, that will be as handy in five or 10 years—when we'll still be cheering at Kramer's entrances and shaking our heads at George's lies—as it is now, just as the show completes its prime-time run. We've drawn up several fun sidebars (including a tribute to J. Peterman, Kramer's best schemes, and Jerry and Elaine's not-so-significant others) and asked great photographers and illustrators to capture the *Seinfeld* cast. "You've seen a million pictures of these people, but believe me, you've never seen them like this," says TV GUIDE design director Ken Feisel, who enlisted famed fantasy illustrator Julie Bell to create the issue's "Force"-ful opener and drew upon the award-winning John Kascht for the fanciful illustrations that begin each chapter.

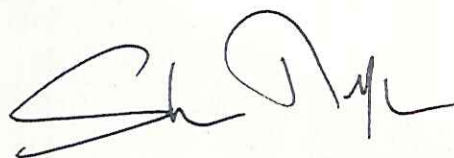
Creating this extravaganza has been a labor of love. For the last few months, TV GUIDE editors have been holed up in their offices viewing and reviewing every single episode, and falling in love with the series all over again. We've relived those heady days when it seemed as if George might actually tie the knot and that the boys might have a hit sitcom on their hands with *Jerry*. We've even celebrated Festivus out of season. "It's been so much work but so much fun," says Lisa Bernhard, the TV GUIDE senior editor who spearheaded the project. "Sometimes we would just need to double-check one fact in an episode, but we'd find ourselves laughing and

watching the whole thing all over again." Not that there's anything wrong with that.

The photography staff has been no less busy in Los Angeles, preparing several exclusive *Seinfeld* spectacles. We introduced 23 of Jerry's exes—the women who have walked into and out of his revolving-door romantic life, including, of course, dear "Mulva"—and asked them to pose for a group shot. TV GUIDE photography director Hazel Hammond reports that these lively, excitement-charged shoots ran smoothly; the stylist rose to the challenge of finding 23 dresses that would be worthy of TV's most eligible sitcom bachelorettes—and, of course, wouldn't clash! The gorgeous result will surely have Jerry eating his heart out.

The photo editors also placed 12 of *Seinfeld*'s recurring characters—"The Usual Suspects," we call them—in a playful pose (including the actors who play Mr. Pitt, David Puddy, Babu Bhatt, the Soup Nazi, Susan and, of course, Newman). "They were total hams," says Hammond. Another layout showcases 23 of the diverse guest stars who have passed through the *Seinfeld* universe in the last nine years, including Robert Wagner and Jill St. John, Jon Voight, Fred Savage, Rob Schneider and Corbin Bernsen. We also gave Morty and Helen Seinfeld, and Frank and Estelle Costanza their moments in the spotlight.

The result is part scrapbook, part family album, part almanac and all fun. So grab a big bowl of cereal, sit back and enjoy.



STEVEN REDDCLIFFE

Editor-in-chief

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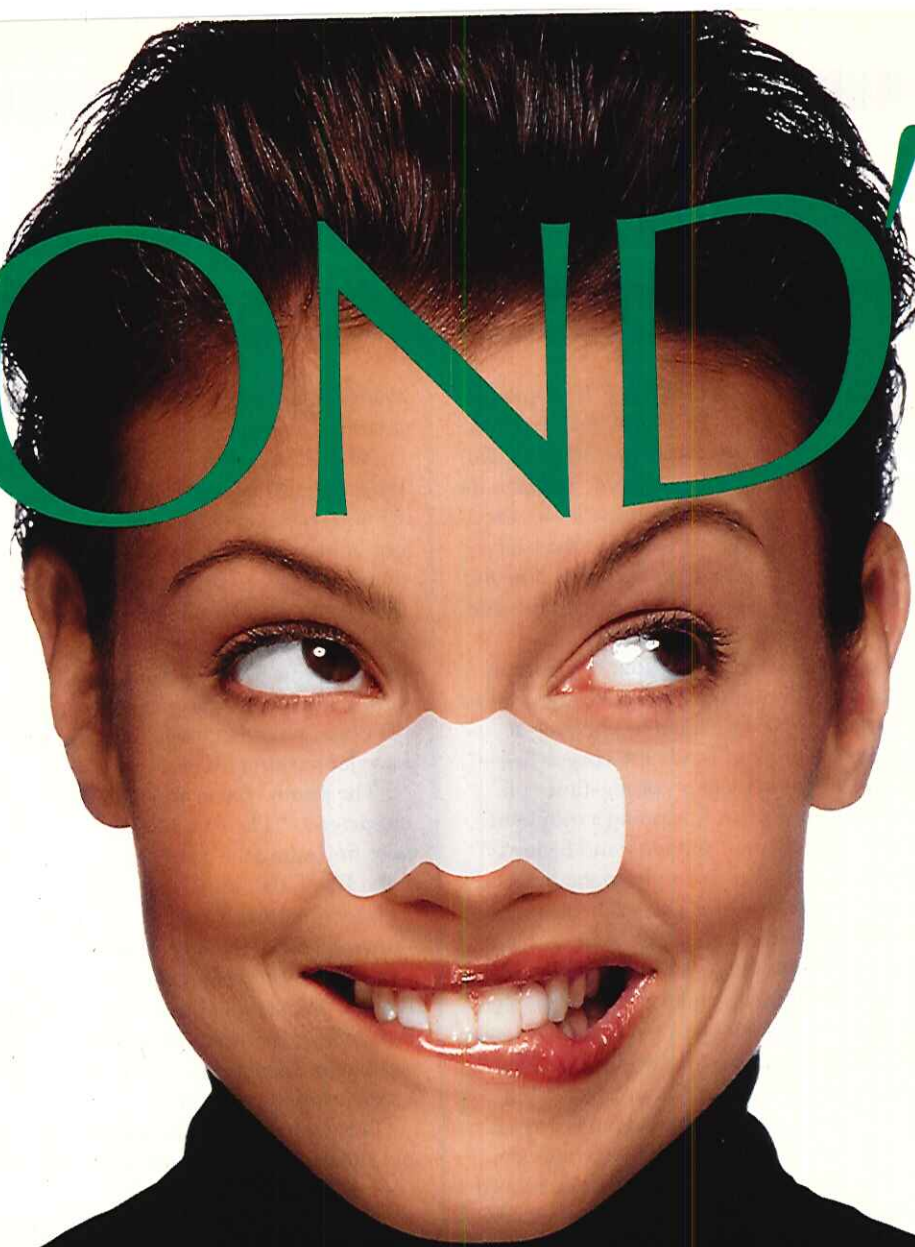
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May the Tsouris* Be With You

**AFTER NINE YEARS
OF TRAVELING
THROUGH A GALAXY
OF LOW TALKERS
AND PUFFY SHIRTS,
PARKING SPACES
AND ASTRONAUT
PENS, THE CREW
COLLECTIVELY
KNOWN AS SEINFELD
LEAVES BEHIND A
LEGACY OF SKILLED
SELF-DEVOTION AND
ADMIRABLE INERTIA**

BY BILL ZEHME

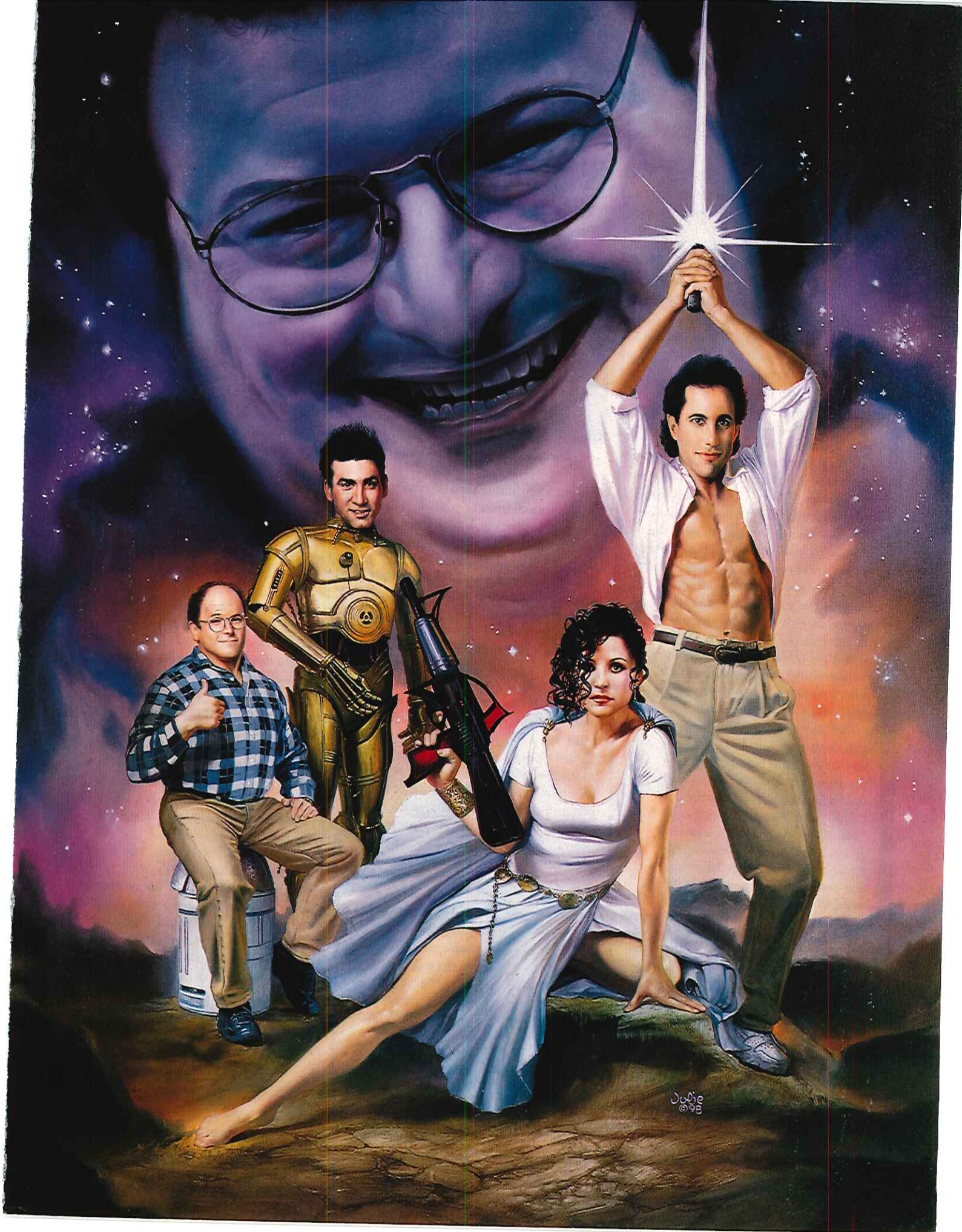
* *Tsouris*: As Jerry's family would know, a Yiddish word meaning "troubles" or "aggravation." As in, "These Costanzas are giving us *tsouris*."

Like the show itself, this was an impossible spectacle: There we sat—the four of them and me—one fine spring night on Columbus Avenue, dining alfresco smack in the swirl of the Manhattan neighborhood where they were supposed to live but didn't really, except for the comedian-turned-

multimillionaire, but he was never home much, anyway.

Pedestrians gawked—how could they not? Fiction had come to life! This hadn't happened before, except on television, and that was just a California mock-up version. But now here they were, together, right on the street, on *their* street, looking exactly like themselves, only less annoyed. The comedian ordered wine and poured it around so as to blur self-consciousness; instinctively he understood that the moment was surreal, tipped off perhaps by the random gasping of passersby, some of whom clutched their thoraxes and shrieked gleefully. "We are the kings and queen of New York!" he said that night, quite rightly but with certain irony. After all, the service was lousy and the food was taking forever and wasn't this typical of the small indignities they famously suffered to amuse a populace? Plus, he had chosen the restaurant, about which the female lead now needled him mercilessly. Said the tall, odd one with the vertical hair: "Maybe this is the management's way of keeping us here."

Oh, yes, they knew precisely what they meant to their nation. Even that night five years ago, when they assembled before me to startle New Yorkers, they knew how they ruled the culture. Random loyalists approached them throughout the meal, as they do anywhere, anytime, and as they will forevermore. "We were just reciting your entire show at dinner tonight," one woman called from the street. "That's amazing," replied Jerry Seinfeld, the comedian who bestowed his surname upon the phenomenon that inspired such fervid devotion. But in truth, he was not surprised at all. Since the decade's dawn he has been regularly accosted by *Seinfeldian* scholars who repeat to his face favorite utterances from his canon: "*Mulva!*" "*Not that there's anything wrong with that.*" "*Are those the panties your mother laid out for you?*" "*Yada, yada.*" "They seem to yell these



things at me in case I missed them before," he would say, mystified. "They don't seem to understand that I was there the whole time. I heard it when it happened on the show." He is rigorously logical that way and in most every other way as well. "There's nothing in life that I haven't thought about," he once revealed to me, apropos of nothing, as is his wont, as will be his legacy.

So now they quit on us. After nine television seasons (the first of which negligibly comprised five unnoticed half hours), they take their inevitable powder. Should we be stunned? Hardly. As George Louis Costanza, the pathetic one, once noted: "I come from a long line of quitters. My father was a quitter. My grandfather was a quitter. I was raised to give up." Giving up is a death of sorts, but in the dark and craven realm of *Seinfeld*, death equaled opportunity. There was Jerry, in episode 32, making time with the girlfriend of a failed-suicide coma victim. When Kramer nearly killed artist "Triangle Boy" Roy with a Junior Mint (episode 58), George saw only the promise of a valuable art collection. And what of toxic envelope glue and a dead fiancée and Costanza bachelorhood renewed (episode 126). On *Seinfeld*, death was remorseless and no worse than mugging an old lady for a coveted loaf of marble rye (episode 115) or dumping a woman whose toothbrush fell in the toilet (episode 142). Moreover, what's death when there are reruns?

Still, we will miss them but for reasons not proud. Julia Louis-Dreyfus, who was the excellent moll Elaine Marie Benes—who regularly shoved her three male comrades with all due disbelief ("Get...out!")—told me long ago: "These four characters are a pathetic group, and they should disassemble promptly.... They do terrible things to one another. It's sociopathic. It's nuts!" *Seinfeld* himself would say: "There's



In episode 37, an astute art patron buys this portrait of a "parasite, a sexually depraved miscreant."

nothing really likable about them except that they remind you of yourself. That's their only redeeming quality. Because on paper, they are incredibly selfish and conniving. They will even trick each other, their closest friends, for the basest of goals, usually money or sex."

Most probably we loved them for being as bad as we want to be—and, sometimes, ashamedly, are. The comic genius Larry David—bald, bespectacled and curmudgeonly—cocreated all that is *Seinfeld* in his own image: "I take the worst thoughts that I have and try to make them funny." Specifically, he made himself George, as played by Jason Alexander, who once fretted to me about his character: "He walks the line of really being kind of hateful." (George always made Alexander, a very nice man, very nervous.) David legendarily had an actual New York neighbor named Kramer, every bit the goofball ne'er-do-well embodied by Michael Richards. To the

real Kramer, David long ago boasted of possessing "the two worst traits a person could have: a vicious temper combined with no guts." Made happiest when engaged in "stupid conversations" with his friend Seinfeld, the microphilosopher of the mundane, these two men forged the art

of nitcom, then put the id in idiocy. We are all the richer for it, although not as rich as they.

Here is what Jerry and Elaine and George and Kramer never did: They never hugged. They never learned. (This was per the long-held sacrosanct *Seinfeld* writing dictum "No hugging. No learning.") Also, they never grew. Not for nine years did they grow. "They were frozen in time," a bright woman in New York publishing, not unlike Elaine, told me recently. "That was such a comfort to me. No one ever got married, had kids, moved, became better people. No one was obsessed with evolving." Only at the outset of the seventh season did this thought occur to Jerry and George: "We're not men!" (Their subsequent heated pursuit of manhood, of course, went nowhere.) *Seinfeld* once characterized his ideal viewership as "the bored, the disaffected, the disenfranchised...the tired, the huddled masses." He was half-joking; he knew he made a show about stuck people for stuck people. Whenever TV Jerry & Co. encountered peers who had settled down in suburban houses, married with children and routine, they sneered and feigned superiority. *Seinfeld* embraced the romance of inner struggle, the brio of ambivalence, the courage of misery. Plus, look at all the casual sex they had! (They even turned abstinence from self-gratification into a thrilling contest.) Never before had young urban angst and ineptitude been so much fun. Sure, they led unrewarding lives, but they also got to play with Pez dispensers



Jerry lends a hand to Babu in episode 24, turning the Dream Cafe into a nightmare.



Working for a snickering millionaire (here, in episode 85) is the Pitts for Elaine.

and hoard maple syrup. How could this not be reassuring to a generation treading the same bottled water?

Of course, they made us a weaker nation. Once, long ago, Americans wrestled large problems, serious problems, issues that imperiled our freedom as a democracy and our future as a society. *Seinfeld* changed all that. "I don't like the news," the real Seinfeld once told me while he made cereal for himself in his spotless New York kitchen. "I like my life. The only thing topical I like is anesthetic." And so his show reflected. Unlike Norman Lear's Archie Bunker, *Seinfeld*'s Seinfeld railed not at contemporary moral plight but at low talkers and puffy shirts, at bad hygiene and imagined slights. He gave America permission to obsess over all that is inconsequential in life. We could whine openly about garment stains without guilt. (It is no small indication of our hopeless decline in social conscience that Rob Reiner, *All in the Family*'s bleeding-heart liberal Meathead, produced *Seinfeld* through his company, Castle Rock.) "The show is very out of touch," Seinfeld would happily concede. "I'm very proud of that, because if it were really in touch, it wouldn't hold up." He understood that timely wasn't timeless and, more important, that narcissism and pettiness have always been much funnier anyhow. Relevance schmelevance: Being out of touch was just the topical anesthetic we needed.

But the celebration of such shallowness week after week required enviable nerve and dedication. For instance, no matter

how much these characters lied, they were always honest about it. "I lie every second of the day," George once proclaimed loudly, thus typically. "My whole life is a sham!" (One last great Costanza lie in the homestretch, about having a house in the Hamptons, induced perhaps his finest writhing in all the show's nine years. "You don't let somebody lie when you know they're lying!" he screamed at one point, caught badly in his own deceit. "You call them a liar!") Former producer Larry Charles has sagely noted of the *Seinfeldian* universe: "People rarely say exactly what's on their minds in real life, so by lying, Jerry and George and Elaine and Kramer were all being honest. It's an honest show about lying." And even if they never learned anything, they handily grasped their own limitations as humans, which was an exemplary lesson to the rest of us.

"People think it's a smart show, but it's not," Seinfeld confessed one day as he and I wandered through a Los Angeles bookstore. "It's a show about admitting that you're stupid." I recall him at that moment flipping through the self-help classic *The Road Less Traveled* and mentioning that he had asked a friend



Lord of the Manicured: Hand-modeling George lets his fingers do the talking in episode 63.

who had read it to give him the book's essential nugget of truth. "My friend said, basically in a nutshell, it was: There are no shortcuts in life, that you must do everything completely, the whole drudgery of it all. I told him, 'I understand that, I respect it, I'm gonna use it in my life, and that's proof that there's the first shortcut.'" Limitations never looked smarter on any other man.

Did they love each other? "I hate everybody!" Jerry once announced, exulting in the misanthropy that seethed beneath every episode. But he didn't seem to hate his three desperate TV friends. If anything, he was their enabler, accepting each of their despicable traits as easily as they accepted the Snapple from


his refrigerator. ("Seven-eighths of all our business comes from that refrigerator," Louis-Dreyfus would say.) No one's bad behavior ever really shocked any of them. They called each other idiots when they were idiotic, which was a caring gesture in its own way. Theirs was a sick love giddily shared and it bonded them eternally.

And it bled over to civilian life. That night on Columbus Avenue, when the four of them convened to taunt reality and bad waiters alike, Seinfeld proudly stated, "Think about it: How many other casts in any other kind of show anywhere would want to spend 10 seconds with each other without being paid?" To which Alexander responded, "Waitaminate. We're not getting paid?" Seinfeld, oblivious: "We have what they call a chemistry!" Louis-Dreyfus, also oblivious: "I think someone just spit on me!" Michael Richards, profoundly oblivious: "Can somebody pass the bread?" Rarely have actors connected so magically.

But never were they without humbling insecurity over their fine fortune. Passing bread, Seinfeld continued: "I always thought there weren't enough people on our show for us to be a hit. I thought

Cheers was more popular because they had more people." Alexander pondered this and posited, "Because if you don't like one character, you'll like someone else?" Seinfeld: "Yeah, you can't have a hit show with only four people." Louis-Dreyfus, agitated: "Wrong, wrong, wrong. I'm so relieved there are only four of us. We are sick enough for five [different series]!" They sat quietly for a moment and thought this over. "Maybe she's right," said Seinfeld finally. "Yeah," said Alexander, "she's absolutely right! We're the sickest four people on any show! Who else would want to be near us, anyway?"

Nobody could ever come close, give or take several million viewers. Not for nothing will they be remembered.

A full-page advertisement featuring three actresses, Shirley Jones, Marion Ross, and Florence Henderson, sitting side-by-side. They are all wearing large, black, dome-shaped hairdos that resemble milk canisters, with the brand name 'Borden' visible on the front of each. They also have white milk mustaches drawn on their upper lips. Shirley Jones, on the left, is wearing a red dress with a black diamond pattern and a white lace collar. Marion Ross, in the center, is wearing a green dress with a blue and black leaf pattern. Florence Henderson, on the right, is wearing a red dress with a black and white floral pattern and is holding a glass of milk. The background is a wall with a pattern of brown and tan polka dots. At the bottom of the image, there is a block of text and the Milk logo.

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Who knew? Or more to the point, who could have known?

Pop phenomena aren't supposed to get such an inauspicious start. When the dry, wry Jerry Seinfeld made his quiet entrance into prime time, he could have been mistaken for just another pretender to the throne, arriving in the wake of the two stand-up titans who transformed and re-energized the TV sitcom in the '80s, the fatherly Bill Cosby and the blustery Roseanne Barr. His offbeat one-shot pilot, *The Seinfeld Chronicles*, barely created a ripple when NBC dropped it into the July 4th holiday week of 1989. Where were you? Probably not watching TV.

The first episode traded heavily on Seinfeld's stand-up shtick: "Do you know why we're here? To be out.... We're all out now. No one is home," begins his nightclub riff. But the show was far from its final form. Elaine was not yet in Jerry's orbit. (A deadpan luncheonette waitress is the main female presence.) Kramer, whose hair had yet to rise to baroque "Eraserhead" heights, is a mere afterthought in a bathrobe, barely distinguishable from wacky neighbors of yore.

Yet the essence of *Seinfeld* is there in the niggling banter between Jerry and his nebbish buddy George. We get a glimpse of sweet nothings to come as they micro-analyze the ambiguous subtext of urban life. George's assessment of Jerry's status with a potential new girlfriend is a virtual thesaurus of insecurity: "You're a backup, a second line, a just-in-case, a B-plan, a contingency."

In fact, *Seinfeld* endured also-ran status for almost another year. It didn't return to NBC until the sleepy Memorial Day week of 1990, with four new episodes that introduced Elaine as his feisty ex-flame who could hold her own with the boys. In a preview of the show's sardonic leanings, Jerry convinced Elaine to join him at a wedding by promising, "There's a lot of people to mock."

Little did we know how many they would mock before it would end.



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THE SEINFELD CHRONICLES

E P I S O D E 1

PREMIERED: 07/05/89 **WRITERS:** Larry David, Jerry Seinfeld **DIRECTOR:** Art Wolff **STORY:** Idle chatter, ha! The infamous theme of nothingness is struck in the very first exchange between Jerry and George in this debut episode. Seated at Pete's luncheonette (Monk's does not appear until episode 3), Jerry criticizes George's shirt with a stinging second-button theory ("That button's in the worst possible spot.... You look like you live with your mother"). Then Jerry reveals that a woman he met on the road is coming to New York and may hook up with him. Much is made of the woman's exact words, with George advising Jerry with the aplomb of a master semanticist. Later, in Jerry's apartment, adorned with gray leather couch and skylight, a bathrobed Kramer makes his first appearance by knocking on the door! Jerry and George then make the first of many airport runs (the mastery of which will later become an issue) to pick up Jerry's friend Laura. Back at the apartment, Laura appears to want to get friendlier with Jerry, but when the phone rings and a man asks for Laura, Jerry discovers that she is engaged. Potential relationship No. 1, kaput.

GUEST STAR: Pamela Brull (Laura) **SEIN POST:** Look for the first cereal box, something called Oaties. **KRAMER KONFIDENTIAL:** It is revealed that Kramer hasn't left the building in 10 years and that he once wanted to become a lawyer. **RATING:** ★★ Not as organically zany as later classic episodes but worth savoring for the novelty—and for Jerry's "nice guy" persona, which, thankfully, doesn't last.

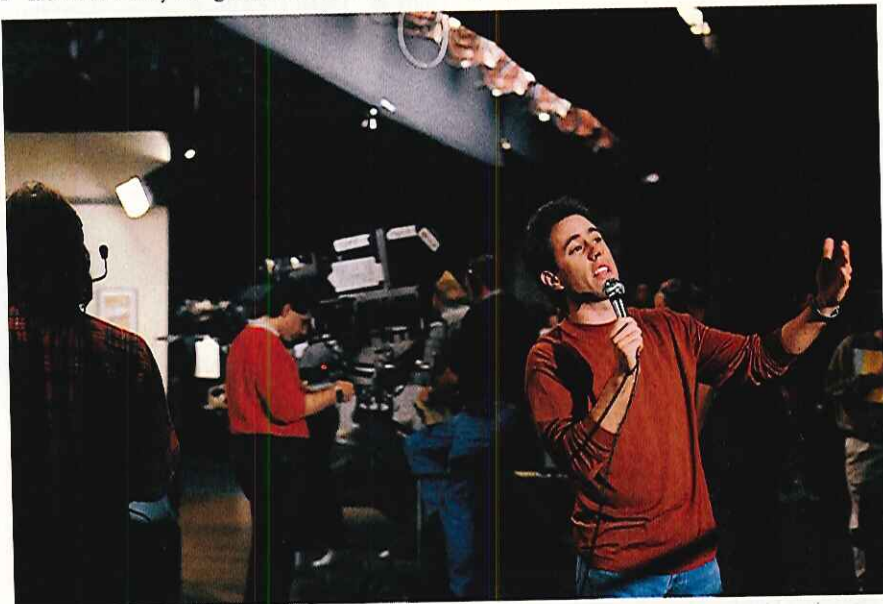
THE STAKEOUT

E P I S O D E 2

PREMIERED: 05/31/90 **WRITERS:** David, Seinfeld **DIRECTOR:** Tom Cherones **STORY:** An episode that addresses (yikes!) a real dilemma: staying friends with your former lover. Enter ex-girlfriend Elaine Benes, who cuts a deal with Jerry in which he agrees to attend a birthday party with her. At the party, Jerry falls for her pal Vanessa but is unsure how to play it with Elaine

by his side. When Vanessa leaves after Jerry learns little more about her than the name of her law firm, he enlists George to accompany him on a stakeout of her office building. Later, he and Elaine have a heart-to-heart about their own relationship and how to deal with the fact that if they're "gonna be friends, we

there will be "a lot of people to mock." How can she resist? **THE ART OF DECEIT:** George's gift for creating untruths comes to the fore when he tells Vanessa he is an architect and introduces his favorite recurring phony name, Art Vandelay. **ELAINE EFFLUENCE:** We learn that Elaine's middle name is Marie. **RATING:** ★★ Only so-so in the yuks department but worth it for the uncharacteristically earnest tone of Jerry and Elaine's discussion of friendship.



Art imitates life imitates art imitates....: Real Jerry warms up one of the show's first studio audiences.

gotta be able to talk about other people." Could they have possibly guessed how many "other people" there would be?

GUEST STARS: Lynn Clark (Vanessa), Liz Sheridan (as Jerry's mom, Helen Seinfeld) and Phil Bruns (as dad Morty Seinfeld; he'll later be replaced by Barney Martin)

SEIN POST: Composer Jonathan Wolff's poppy theme music makes its debut (see page 89). **APARTMENT**

...but is it 99 percent germ-free? In episode 45, the Bubble Boy's dad delivers the sweet stuff.

REMODEL, PART ONE:

The skylight is gone, but Jerry still appears to be living in a studio apartment, only now the couch is blue. **INDICATION THAT THIS IS**

NOT FATHER KNOWS BEST: Attempting to convince Elaine to accompany him to a family wedding, Jerry promises her that

THE ROBBERY

E P I S O D E 3

PREMIERED: 06/07/90 **WRITER:** Matt Goldman **DIRECTOR:** Cherones **STORY:** While Jerry plays a gig in Minneapolis, Elaine apartment-sits. When Jerry gets back, he discovers that his TV, VCR, stereo, computer, answering machine and leather jacket have been stolen. It turns out that Kramer, making one of his numerous visits to scavenge through Jerry's kitchen, left the door open while Elaine was out. Real estate agent George informs Jerry that he knows of a fabulous two-bedroom apartment near Central Park. Jerry checks it out and decides to take it. Elaine, who wants to take over Jerry's apartment, is ecstatic. One hitch: George now wants the new apartment too. After much whining, the boys opt to decide in typically juvenile fashion: by "choosing" it. But a waitress picks up on the tip, and in the end, of course, nobody goes anywhere. **GUEST STAR:** Anita Wise (Waitress) **SEIN POST:** Monk's Café makes its debut with George emerging from the men's room and praising the mirror therein ("I look terrific in that mirror....





Half can be bad.



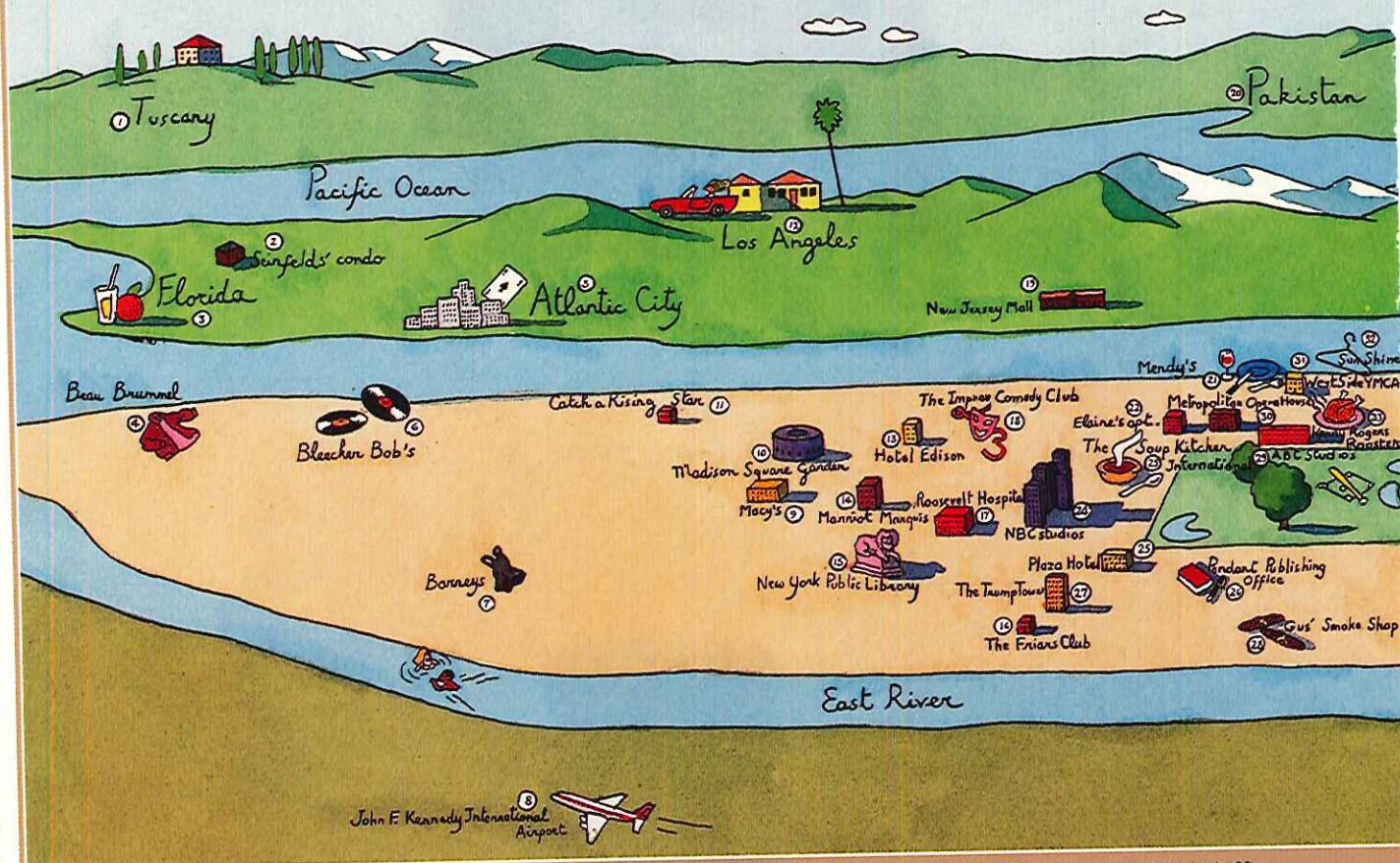
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1. Site of the Maestro's vacation house, the envy of Jerry and his friends (episode 107)
2. Jerry's parents live here until his dad is impeached as condo president. (118)
3. George tries to convince his parents to retire here. (119)
4. Point of purchase for Jerry's pricey suede jacket (8)
5. Where Jerry courts his date Miss Rhode Island while she prepares for the Miss America pageant (83)
6. Store where Kramer and

- Newman try to sell an old record collection (56)
7. After buying an unflattering dress, Elaine accuses this department store of using distorted mirrors. (91)
8. George boasts he can drive here in less than 25 minutes. (45)
9. Site of the Thanksgiving Day parade, during which Mr. Pitt holds the ropes for Woody Woodpecker (90)
10. Jerry and George are mistaken for white supremacists en route to a Knicks game here (35)

11. Tired of warming the crowd for rival comic Bania, Jerry takes a dive at this club. (149)
12. Where Kramer tries to make it big, only to be mistaken for the Smog Strangler (40, 41)
13. After picking up a woman on the subway, George is brought here and mugged. (30)
14. Kramer is serenaded by Mel Tormé at a benefit performance at this hotel. (99)
15. Where Jerry returns a library book that's 20 years overdue (22)

16. Jerry accidentally borrows a jacket from this club, jeopardizing his chances of becoming a member. (121)
17. Kramer and Jerry drop a Junior Mint into the body of "Triangle Boy" Roy here. (58)
18. Place where Jerry bombs after being heckled (80)
19. Site of the fab four's search for their parking space (38)
20. Babu's once and future home (53)
21. Restaurant where Jerry takes Bania for a "meal" to thank him

- for an Armani suit (89)
22. 16 West 75th St., Apt. 2G, where Elaine lives
23. Home of the Soup Nazi (110)
24. Site of "the pitch" for a sitcom "about nothing" (42)
25. Where Jerry's family runs up a huge bill at Elaine's expense (100)
26. Elaine's onetime place of business. She worked as a manuscript reader, then as an editor. (11)
27. Where Kramer accuses designer Calvin Klein of stealing his

Feel like Robert Wagner in there").

APARTMENT REMODEL, PART TWO: Jerry's studio has been expanded to a one bedroom. As he says to George: "What do I need two bedrooms? I got enough trouble maintaining activity in one." **RATING:** ★★ Not much energy, although Kramer does make an early, tentative Krameresque entrance.

MALE UNBONDING

EPISODE 4

PREMIERED: 06/14/90 **WRITERS:** David, Seinfeld **DIRECTOR:** Cheronos **STORY:** Jerry

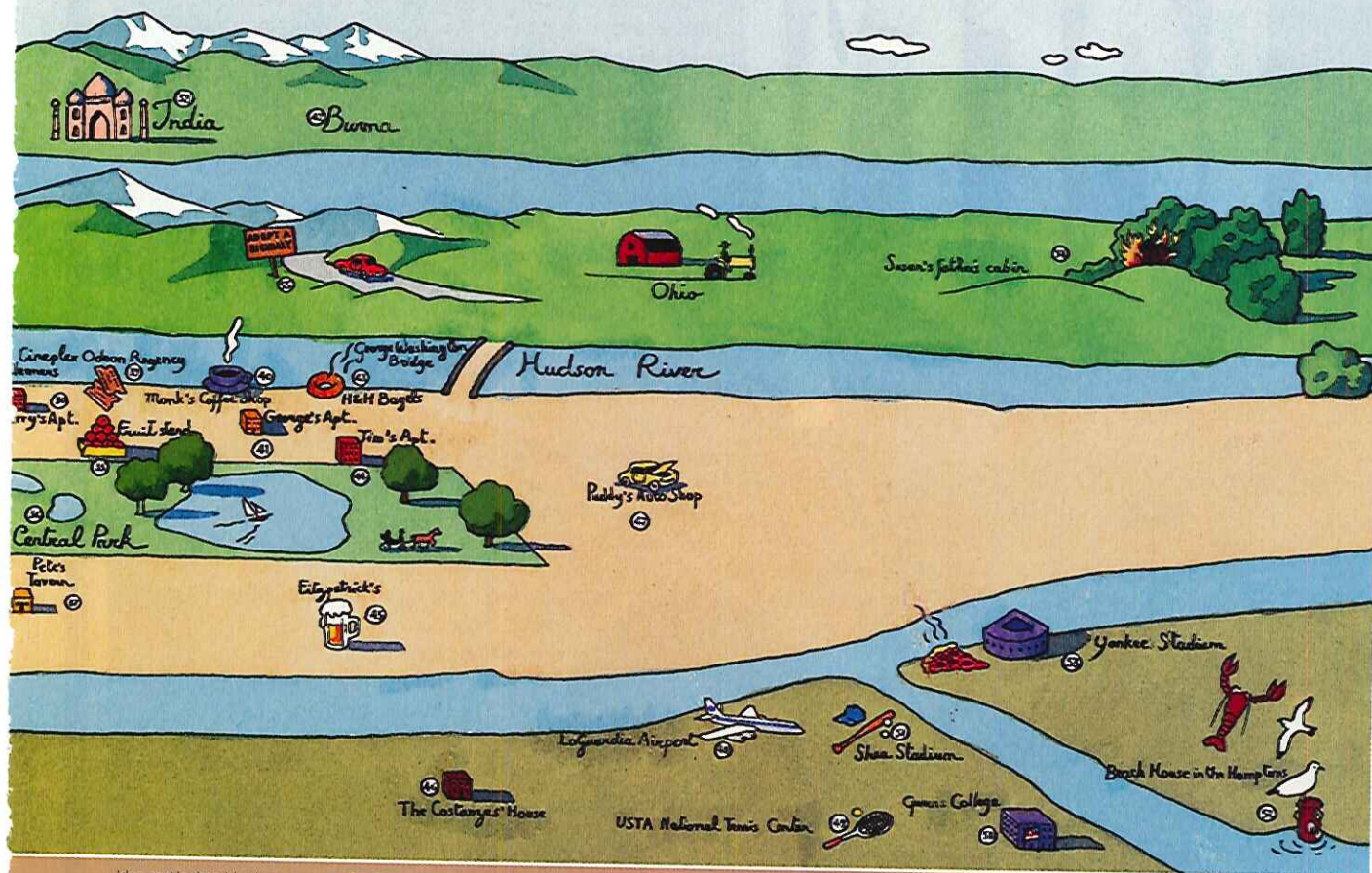
is tired of having to hang out with boy-hood friend Joel because Joel has grown up to become loud, self-centered and obnoxious. Besides, the only reason Jerry befriended Joel in the first place was because Joel had a Ping-Pong table ("I was 10. I would have been friends with Stalin if he had a Ping-Pong table"). George advises Jerry to "break up" with Joel. Jerry attempts this over lunch at Monk's ("I don't think we should see each other anymore"), but when Joel starts crying, Jerry relents and tells Joel they're still

friends. **GUEST STAR:** Kevin Dunn (Joel)

FIRST KRAMER SCHEME: He wants to start a chain of restaurants where people make their own pizzas. **OF MICE, NOT MEN:** Hearing of Jerry's plight with Joel, Elaine advises, "Deal with it—act like a man." Replies Jerry: "Oh, no." **RATING:** ★★★ This is the first episode to offer up a classic *Seinfeldian* "cringe" moment. In this case, it's Jerry's attempt to break away from Joel. What other sitcom would show a grown man cry over such matters?

TRAVELING TO SEINFELD

OF FOUR NEUROTIC NEW YORKERS



- Idea and is then hired as an underwear model. (51)
28. Where Kramer tries to sell Jerry's cigar-store Indian (71)
29. Site of Kramer and Mickey's soap-opera stand-in work (77)
30. Regular performance place of Pavarotti, who Elaine and Jerry see in "I Pagliacci" (47)
31. Where Jerry befriends Mets star Keith Hernandez (34)
32. Site of Jerry and his girlfriend's scam to get discount dry-cleaning by pretending to be married. (78)
33. The blinking red lights from this fast-food restaurant keep Kramer up at night. (134)
34. 129 West 81st St., where Jerry, Kramer and Newman live
35. Kramer takes a stand here and tries to return aging fruit (62)
36. Where George injures Bette Midler during a softball game and Kramer drives a hansom cab (104, 115)
37. Jerry, Kramer and Newman stakeout their suspicious accountant at this landmark (65)
38. Site of Sue Ellen Mischke's wedding (156)
39. Jerry and a girlfriend make out to "Schindler's List" here (79)
40. Coffee shop where Jerry, George, Kramer and Elaine eat, meet and conspire. (3)
41. 321 W. 90th St., where George lives
42. J. Peterman retreats here, leaving Elaine in charge of the catalog company. (127)
43. Kramer with a steady job? He claims to have worked here (158)
44. Site of dentist Tim Whatley's pre-Thanksgiving Day Parade party (90)
45. Elaine and Keith Hernandez meet for a drink on their first date here. (34)
46. Where George is caught having sex in his parents' bed (71)
47. Place of business of, according to Jerry, the only honest mechanic in New York (101)
48. Point of departure for flight with Jerry in first class and Elaine suffering in coach (50)
49. Stadium where Jerry's lineswoman girlfriend and "ball man" Kramer work (67)
50. Jerry and George's alma mater (75)
51. Home of the Mets and the second splitter incident (34)
52. Where everyone but George gets an eyeful of his girlfriend (81)
53. George works here for the New York Yankees (82)
54. Kramer burns down this family retreat and uncovers a dark secret about Susan's father and John Cheever. (45, 46)
55. A clean stretch of road, thanks to Cosmo Kramer (142)

THE STOCK TIP

EPISODE 5

PREMIERED: 06/21/90 **WRITERS:** David, Seinfeld **DIRECTOR:** Cheronese **STORY:** George gets a tip on a hot stock (the company has perfected "a new kind of technique for televising opera"), and he and Jerry decide to each invest \$2,500. At the same time, Jerry is contemplating taking girlfriend Vanessa (remember "The Stakeout"?) up to Vermont for a romantic weekend. George advises

against it ("...72 hours? That's a dating decathlon"). The stock tanks, and Jerry sells at a loss while George decides to hold on and "go down with the ship." The weekend with Vanessa is a rain-soaked disaster. George, however, makes a killing when the stock skyrockets. He then entices Jerry and Elaine with more insider info on yet another stock, this for a company that manufactures "robot butchers." **GUEST STAR:** Clark (Vanessa) **SCHEME ON:** Kramer tells Jerry about his idea for a "roll-out tie dispenser." **ELAINE'S**

CAT-ASTROPHE: Boasting she's finally dating a "normal man," Elaine admits to one problem: Her boyfriend, Robert, has two cats, and she's allergic. In desperation, she gives him an ultimatum—and loses to the cats. **IT'S A BIRD, IT'S A PLANE, IT'S...:** Jerry and George debate whether Superman has a super sense of humor, introducing Jerry's obsession with the Man of Steel. **RATING: ★★** The stock-tip story never really gets moving, and Jerry's bum weekend with Vanessa seems tacked on.

UP CLOSE AND PERSONAL WITH...

Jerry

If every group gets the leader it deserves, then the *Seinfeld* pack must have been good people in a previous life. Jerry is the (relative) grown-up in the crowd. He makes a good living, dates consistently (although not with the same person) and supplies the center of the action (his apartment).

Although he operates by the motto "Ask not what I can do for you, ask what you can do for me," much of the time he's a dutiful son and a loyal friend who is tolerant of his equally self-absorbed pals, rarely registering annoyance at Kramer's constant mooching, George's constant kvetching or his ex-girlfriend Elaine's constant carping. (For the record, he says they had sex 25 times.)

Still, Sometimes it seems like Jerry never got past Edward R. Murrow Junior High School. He plays with toys, argues about superheroes, has all sorts of issues about commitment. George summed it up by saying that Jerry's life "revolves around Superman and cereal." And you want to talk about pettiness? Jerry has lost interest in women for offenses as trivial as having "man hands" or liking Dockers commercials.

Wisely, Jerry chose a profession—stand-up comedy—where maturity is not held in high regard. Dispensing his insights about being and nothingness, this Sartre of the Upper West Side mocks everyone, including himself. Both on- and offstage, life à la *Seinfeld* is an endless series of insignificant but annoying events, a perpetual quest for a better parking space, a better apartment and a better girlfriend.

NICKNAMES: The Sein, Jerry Jerry Dingleberry, Seinsmelled, Master Packer

THE EARLY YEARS: Born and bred in

Queens, New York, Jerry graduated from Edward R. Murrow Junior High School and JFK High School (in 1971, with George). His now-retired garment dad, Morty, was the brains behind the beltless trench coat. Morty and Helen always worry that Jerry's broke, and his family hopes that he'll go into a more stable career, like working for the parks department.

WHAT HE SEES IN THE MIRROR: A "single, thin and neat" man.

WHAT OTHERS SEE: Ditto, which leads some to believe that Jerry is gay. Not that there's anything wrong with that.

CAREER ARC: Successful stand-up comic; king of the "Did Ya Ever Notice This, Did Ya Ever Notice That" routine; failed writer-producer of the autobiographical sitcom *Jerry*

OBSSIVE-COMPULSIVE DISORDERS: Gargles six times a day, returns a bobka with a hair on it, won't wear shoelaces that have grazed a men's-room floor

HEROES: Superman, Mickey Mantle

A FEW OF HIS FAVORITE THINGS: His excuse Rolodex, Nick at Nite, yo-yos

PET PEEVES: Puffy shirts, low talkers, dirt or germs of any kind, body odor, soft cheeses (banned from his refrigerator), kissing people hello

SEXUAL PECCADILLOS: Loves women's breasts. "Why would I be a leg man? I have legs!"

DECODING RELATIONSHIPS: If a man lets a woman keep Tampax in his house, she has become a girlfriend. When you enter "phase two" of a relationship, you have "extra toothbrushes, increased phone-call frequency, walking around naked."

FOOD PREFERENCES: Cereal, Snapple, bananas, Nathan's hot dogs, black-and-white cookies ("the key to racial harmony")

SOMEDAY HOPES TO: Start acting like a man, not a boy; find the perfect mate. Both goals are probably unachievable, possibly undesirable.



2

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When did the *Seinfeld* onlooker first begin to realize something special was going on here? It may have been Jerry making the anti-pony remark that some think killed his ancient cousin Manya. (We would soon enough learn *Seinfeld* takes no prisoners—and never ever mourns them.) Or maybe it was when Jerry and Elaine rekindled their sexual relationship, with arcane rules established to protect “the this” (friendship) from “the that” (the sex).

You didn’t need a superhero decoder ring to interpret the signals as this innovative show deftly tackled adult material with inspired euphemisms and devilish skepticism. Here was a dry-eyed *thirtysomething* about to hit its stride even as that dramatic cultural touchstone left the air.

Following a year of benign indifference, NBC finally gave *Seinfeld* a shot at finding an audience with a regular midseason berth in the winter and spring of 1991, eventually pairing it for a few precious and prescient weeks on Thursdays with *Cheers*. (Two years would pass before it would move back to that night for good.)

By the close of this abbreviated season, we experienced the first landmark demonstration of *Seinfeld*’s unusually talky and discursive style—a stand-up routine brought to life—as the gang (sans Kramer) waits to be seated in a Chinese restaurant. Oh, the urban indignity!

“What is it with humanity? What kind of a world do we live in?” George rants operatically. The nerve of somebody, keeping him from using a pay phone. As a famished Elaine whines and Jerry frets about missing a screening of cult sci-fi turkey “Plan 9 From Outer Space,” we watch these characters form a royal court of modern misanthropes whose basic demand is instant gratification.

Likable, schmikable. *Seinfeld*’s watercooler buzz slowly built on an impudent sensibility that allowed the show’s star to cheerfully boast, “Any kind of growth really irritates me.”



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I know what you're thinking, boy.

No doorbell.

No delivery guy.

Where'd this big ol'
juicy pizza come from, right?

Why don't you ask the cat?

He looks smart.

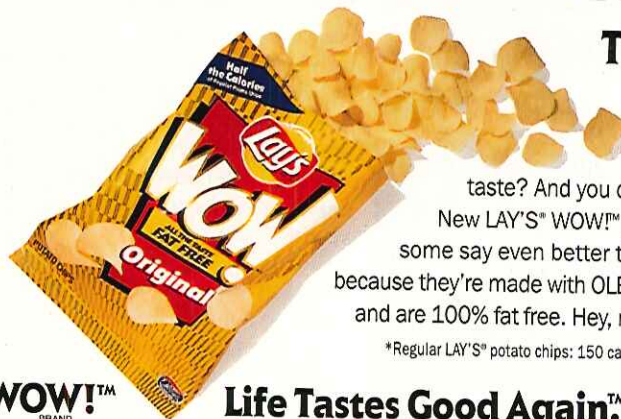
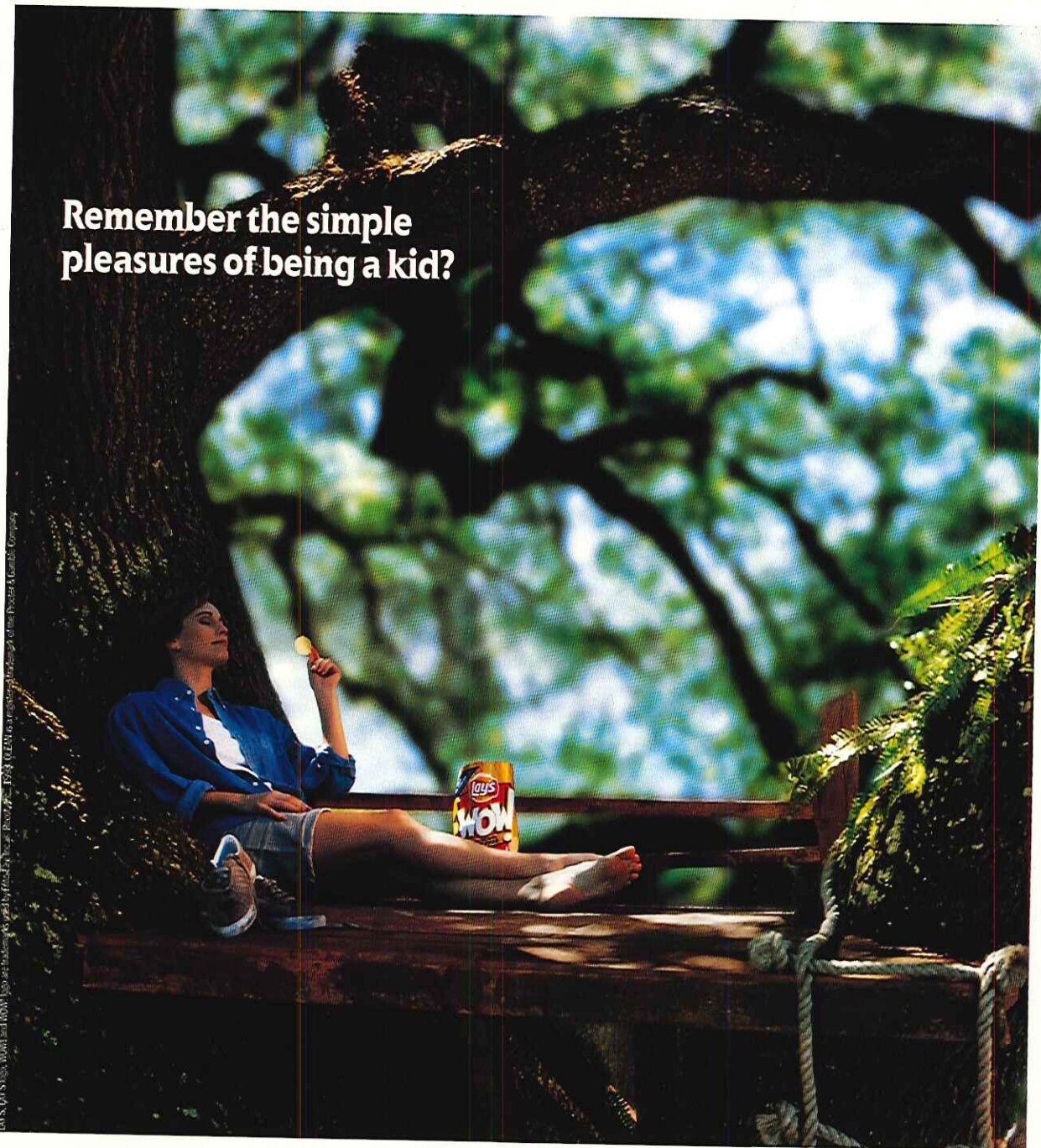
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THE EX-GIRLFRIEND

E P I S O D E 6

PREMIERED: 01/23/91 **WRITERS:** Larry David, Jerry Seinfeld **DIRECTOR:** Tom Cherones **STORY:** George heeds Jerry's advice and breaks up with his girlfriend, the southern-accented cashier Marlene, even though George has told her, "I love you." But then Jerry dates Marlene and discovers that she has a "psychosexual hold" over him. He worries what George will do when he finds out, but Elaine's bold confrontation with a neighbor who has stopped saying hi empowers Jerry to spill the beans. George, surprisingly, couldn't care less. Secondary storylines: George visits Jerry's chiropractor; Kramer obsesses about returning a bad cantaloupe to the supermarket. **GUEST STAR:** Tracy Kolis (Marlene) **THE RULES:** Jerry advising George on breaking up: "Just do it like a Band-Aid: one motion, right off." **RECURRING THEME NO. 2:** The first real glimpse of George as cheap skate: his outrage over a doctor's fee. "What's 75 bucks? Am I seeing Sinatra in there?" **EPISODE RATING:** ★★★ Some prime bantering between Jerry and George about relationships, and Elaine's frenzy over being snubbed is infectious.



In No. 12, Jerry says nix to laundry-mixing: "My guys don't know your guys."

THE PONY REMARK

E P I S O D E 7

PREMIERED: 01/30/91 **WRITERS:** David, Seinfeld **DIRECTOR:** Cherones **STORY:** In this Emmy-nominated episode, Jerry offends his Polish cousin Manya at her 50th-anniversary party when he mentions he hates anyone who ever had a pony as a child, unaware that she did ("It was the pride of Krakow"). When Manya dies unexpectedly, Jerry worries his pony remark may have been a contributing cause. After Jerry plays horribly at a softball championship game, Elaine speculates the dead Manya may have put a hex on him. Kramer considers redesigning his apartment into levels: furniture-free, carpeted steps, with "a lotta pillows—you know, like ancient Egypt." **GUEST STARS:** Rozsika Halmos (Manya), Barney Martin (replacing Phil Bruns as Morty Seinfeld), Len Lesser (Uncle Leo), Liz Sheridan (Helen Seinfeld) **SAY UNCLE:** Uncle Leo's irritating trademark traits are established: arm grabbing and talking up never-seen cousin Jeffrey, who works for the Parks Department. **ONE CHARACTER'S LOSS IS ALWAYS ANOTHER'S GAIN:** Elaine wants the dead woman's \$300-a-month apartment but loses out to the dreaded Jeffrey. **PRE-**

"JERRY MAGUIRE" MOMENT: Jerry tells Kramer, "Show me the levels!" **RATING:** ★★★ Jerry's offhand remark is just one of the killers in this winner.

THE JACKET

E P I S O D E 8

PREMIERED: 02/06/91 **WRITERS:** David, Seinfeld **DIRECTOR:** Cherones **STORY:** Not even its unheard of price (never actually mentioned) can dampen Jerry's enthusiasm for his new purchase: a perfect-fitting, confidence-inspiring brown suede jacket. In a panic to keep it dry during a snowstorm, Jerry turns the jacket inside out, revealing a pink-striped lining, but Elaine's crusty dad, Alton, makes him wear it like a man. **GUEST STAR:** Lawrence Tierney

(Alton Benes) **DADDY DEAREST:** The only appearance of Elaine's pop, a tough-guy novelist who wrote *Fair Game*. **CATCHPHRASE THAT NEVER CAUGHT ON:** "Do me a solid"—as in a favor, as in Kramer needs someone to sit double-parked while he picks up a magician's doves. **NOT MASTER OF HIS BRAIN:** George worries that he's going crazy when he can't get the "Les Misérables" show tune "Master of the House" out of his head. **RATING:** ★★★ Jerry's excitement over his fabulous new fashion find—which quickly unravels into disaster—is a delight to behold.

THE PHONE MESSAGE

E P I S O D E 9

PREMIERED: 02/13/91 **WRITERS:** David, Seinfeld **DIRECTOR:** Cherones **STORY:** Jerry and George both have first dates on the same night. At the end of George's, he turns down an invite to go up to Carol's apartment for coffee. Realizing his mistake ("She invited me up," he says. "Coffee's not coffee, coffee's sex.... Coffee's coffee in the morning, it's not coffee at 12 o'clock at night"), he calls and leaves a series of increasingly desperate and angry messages, but then learns that she's out of town and can't retrieve her messages. He enlists Jerry's help to replace the tape on her machine. Jerry's free to help: He's bailing out of yet another potential relationship. The woman's crime? She enjoys Dockers TV ads. "They're talking about nothing," he insists. **GUEST STAR:** Tory Polone (Carol) **AMATEUR SHRINK:** When George is obsessing over what to do about the phone messages he has left for Carol, Elaine deadpans, "I don't know what your parents did to you." **SECRET TREASURES:** We hear the first mention of "the vault" in this episode. "I can't believe I said that," George tells Jerry after he discloses a confidence. "You know me, I'm a vault." **RATING:** ★★★ George is winning as a loser in love.

THE APARTMENT

E P I S O D E 10

PREMIERED: 04/04/91 **WRITER:** Peter Mehlman **DIRECTOR:** Cherones **STORY:** The gang of four showcases its very flexible definition of friendship. Jerry tells Elaine about a rent-stabilized apartment that has opened up in his building, then immediately regrets it ("You know I love Elaine," Jerry tells George. "But, you know, not in the building"). With a little help from Kramer, who finds someone to pay \$10,000 for the lease, Jerry blocks her from moving. Meanwhile, George hatches his own scheme. After he learns that women are attracted to married

men, he takes to wearing a wedding band. Then several women indeed flirt with him at a party, but they refuse to believe it when he insists that he's actually available. **GUEST STARS:** Tony Plana (Manny the super), Glenn Shadix (Harold the landlord) **EVERYONE'S GOOD AT SOMETHING:** Jerry and George squabble over who's a bigger idiot. George refuses to concede defeat: "I am Costanza, lord of the idiots!" **IF ONLY...** George's missed opportunities include: a woman who has a thing for bald men with glasses, one who can get tickets for big sporting events and one who likes strictly physical relationships. **SUPERIOR BEINGS:** "People don't turn down money," says Jerry. "It's what separates us from the animals." **SEIN POSTS:** This is the first time Elaine shrieks, "Get out!" when she's shocked. **RATING:** ★★★ Liberally sprinkled with what were to become trademark *Seinfeldian* situations and musings.

THE STATUE

EPISODE 11

PREMIERED: 04/11/91 **WRITER:** Larry Charles **DIRECTOR:** Cheronos **STORY:** Jerry finds a long-forgotten figurine left to him by his grandfather. After George notices its resemblance to the one he broke as a kid, he claims it and plans to surprise his parents, who have never gotten over the loss. Meanwhile, Elaine sees a promotion looming at Pendant Publishing when an insufferably somber Finnish writer named Rava asks her to edit a manuscript. But soon after Jerry hires Rava's boyfriend, Ray, to clean his apartment, the statue disappears and reappears at Rava and Ray's apartment. Coincidence? Jerry doesn't think so. Kramer, impersonating *Dragnet's* Joe Friday, decides to set things right. **GUEST STARS:** Michael D. Conway (Ray), Nurit Koppel (Rava) **TAKE THAT!** Fed up with the grim Rava, Elaine says, "Shouldn't you be out on a ledge somewhere?" **RATING:** ★★★ Choice, not prime.

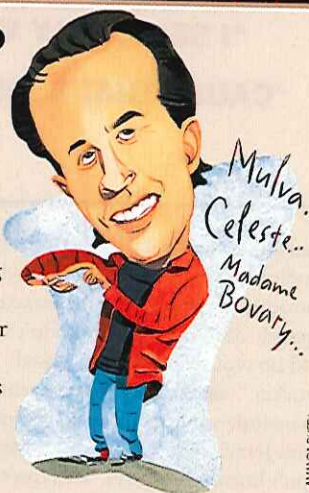
THE REVENGE

EPISODE 12

PREMIERED: 04/18/91 **WRITER:** David **DIRECTOR:** Cheronos **STORY:** When George hastily quits his real estate job because his boss won't let him use the private bathroom, he decides to pretend he never resigned. But his boss won't let him have the job back, so George hatches a plan to drug his drink at an upcoming company party. ("It's like a movie!" George enthuses. "I'm going to slip him a mickey!") While George enlists Elaine's help in his payback

THE SEINFELD GUIDE TO SEX

Things never get too touchy-feely on *Seinfeld*, but there sure is plenty of talk about touching and feeling. Jerry and company have tackled taboo subjects such as masturbation and oral sex without ever naming such acts. Instead, they've addressed delicate subjects with a myriad of masquerading terms (perhaps in order to get "hand" in their relationship with those pesky NBC standards-and-practices bluenoses). The following is a lexicon of lust, *Seinfeld* style.



Are Those the Panties Your Mother

Laid Out for You? (episode 46) Jerry's lame attempt at talking dirty while seducing Elaine's secretary. (Shockingly, it ruins the mood.)

Backed Up (79) How Jerry is feeling because he hasn't had sex since his parents have come to stay with him

Buck Naked (49) Name George would call himself if he were a porn star

Changing Teams (96) Refers to homosexuals becoming straight and, presumably, vice-versa; despite Elaine's efforts, a gay guy decides to stay in his old stadium

Cleavage Peek (54) What George gets when the NBC president's teen daughter bends over

Do Everything (115) An oral performance Elaine's saxophone-playing boyfriend refuses to give; when he finally does, he can't perform (on the sax, that is).

Fornicating Gourmet (152) What Jerry calls George when he is able to combine his two passions, food and sex

Fugitive Sex (137) Mind-blowing sex George has after his convict girlfriend Celia breaks out of jail

Home-Bed Advantage (10) Benefit one has when making love in one's own surroundings; what Jerry worries he will lose if Elaine moves into his building and drops by unannounced

It (77) Elaine's term for a particular part of a man's body (you know: it)

It Didn't Take (105) George's explanation for Susan's fleeting lesbian experience

I Want to Slide My Tongue Around You Like a Snake (25) Anonymous erotic message Elaine leaves on Jerry's tape recorder, exciting George, Jerry and Kramer

Makeup Sex (106) Jerry's favorite kind of sex in a serious relationship

Master of Your Domain (49) One who can abstain from masturbation (the longest, if in a contest)

The Move (101) Jerry's masterful bedroom technique that Puddy adopts, satisfying Elaine; involves a headboard

Mulva (58) What Jerry guesses his girlfriend's name is, knowing only that "it rhymes with a female body part"

My Boys Can Swim! (33) George's joyous cry when convinced his sperm impregnated his date

The Naked Station (14) The dirty channel Jerry and Elaine watch, boring them into having sex; a channel that George says he knows better than to sign up for because he would never leave the house

Nip (51) Elaine's nickname after co-workers discover an embarrassing detail (her nipple) on her Christmas card photo.

Put In (88) Amount of time one must devote to a relationship after it has become sexual

Sexual Camel (135) George's term for his ability to go without sex for a long time

Sexual Perjury (62) Jerry's term for faking orgasm. After Elaine claims she "faked 'em all" with Jerry, he begs for another shot (and gets it).

Shrinkage (81) Physical reaction George is caught having after swimming in cold water

Slip One Past the Goalie (86) To impregnate a woman

Sponge-Worthy (113 and 115) Quality one possesses if Elaine decides to sacrifice one of her precious, discontinued Today contraceptive sponges for sex. See: "Do everything."

The Switch (93) An (always ill-fated) attempt to go out with one woman, then dump her and date the roommate

The Tap (62) Dissatisfied date's signal for George to stop his attempt to "do everything"

scheme, Kramer convinces Jerry to settle a score with Vic the laundromat guy, whom Jerry (mistakenly) believes pocketed \$1,500 he'd stashed in his laundry bag. The ensuing scenes—with Kramer attempting to fill a washing machine with a bag full of dry cement and Elaine flirting

wildly with George's boss—find the *Seinfeld* team at the top of their game.

GUEST STARS: Fred Applegate (Levitan, George's boss), John Capodice (Vic)

SEIN POSTS: Kramer's friend in the building (an unseen Newman) is suicidal but decides not to jump and goes to a movie

**"I SERIOUSLY WANTED TO CALL [SEINFELD] THAT SHOW WITH THAT GUY,
'CAUSE THAT'S WHAT PEOPLE SAY THE NEXT DAY: 'DID YOU SEE THAT SHOW
WITH THAT GUY?'" —Jerry Seinfeld**

instead. "Newman was the son of the landlord," says Wayne Knight, who introduced the on-screen character in episode 32. "But that just didn't wash, and he wound up being a postal worker." **SEPARATE BUT EQUAL:** Kramer asks to include some of his dirty laundry in with Jerry's, but Jerry resists. "My guys don't know your guys. You can't just lock 'em all in the same machine together. They'll start a riot." **RATING: ★★** Poisoning and destruction of property? Not so hilarious.

THE HEART ATTACK

EPISODE 13

PREMIERED: 04/25/91

WRITER: Charles

DIRECTOR: Cherones

STORY: George's hypochondria and cheapness get him into a heap of trouble. First, he experiences chest pains ("I know what this is," Jerry says. "You saw that show on PBS last night, *Coronary Country*"). At the hospital, George learns that what he really needs is a tonsillectomy. Kramer convinces him to visit his pal Tor, a holistic healer whose herbal-tea remedy sends George to the E.R., screaming, "I'm an eggplant!" **GUEST STARS:** John Posey (Doctor), Stephen Tobolowsky (Tor Akman) **KISS OFF:** While on a date with George's doctor, Elaine learns all about the biology of the tongue and is too turned off to lock lips with him. **RATING: ★★★** Jason Alexander's performance is a tour de George.

THE DEAL

EPISODE 14

PREMIERED: 05/02/91 **WRITER:** David **DIRECTOR:** Cherones

STORY: After flipping to "the naked station" on TV, Jerry and Elaine commiserate over their respective dry spells (Jerry: "Someday I hope to do it again." Elaine: The last time, "my hair was a lot shorter.") They decide to do "that" but don't want to ruin their

friendship ("this"), so they set some rules. No calls the next day, sleeping over is optional, no good-night kisses. It doesn't work. What's an appropriate birthday gift? Jerry gives Elaine cash and a birthday card ("to...a great pal and more"). The deal dissolves. "I want this, that and the other," says Elaine. Turns out you can't have it all. **GUEST STAR:** Siobhan Fallon (Tina, Elaine's roommate). **BACK STORY:** We learn Elaine kept count of how many times she and Jerry did "that" (37). **RATING: ★★★★★** Only "The Contest" deals as brilliantly with sexual matters. Secretly believe Jerry and Elaine belong together? Here they are.

Dating a comatose guy's girl, Jerry buys Newman's silence with these tasty treats in episode 32.



THE BABY SHOWER

EPISODE 15

PREMIERED: 05/16/91 **WRITER:** Charles

DIRECTOR: Cherones

STORY: Jerry dies! Sort of. After Kramer talks him into getting an illegal cable hookup, Jerry dreams that FBI agents riddle his criminal body with bullets. Elaine throws a baby shower at Jerry's place for her performance-artist pal Leslie, who once tossed a can of chocolate syrup on George, ruining his new red shirt. He shows up at the shower in his stained shirt to confront Leslie, only to wimp out and help the mommy-to-be carry her presents. **GUEST STAR:** Christine Dunford (Leslie) **DISEASE DU JOUR:** Elaine says her roommate suffers from "Epstein-Barr with a twist of Lyme disease," and suspects the latter came from rolling on a tick during an outdoor performance of "Hair." **RATING: ★★** Too much straining to pull together storylines that don't seem worth the effort.

THE CHINESE RESTAURANT

EPISODE 16

PREMIERED: 05/23/91 **WRITERS:** David, Seinfeld **DIRECTOR:** Cherones **STORY:** On

their way to see "Plan 9 From Outer Space," Jerry, George and Elaine stop in for a quick bite at a Chinese restaurant. The maître d' tells them it'll be a five- or 10-minute wait, but time drags on. Jerry worries he'll miss the one-night-only movie showing, George frets because the pay phone's constantly in use, and Elaine is simply starving. Lots of people are seated; the wait goes on. They finally bail, seconds before their table is ready. **GUEST STAR:** James Hong (Bruce the maître d') **SEINFELD FOR MAYOR?** Jerry suggests combining the jobs of cop and garbageman: "Catch a criminal, get right back to sweeping." **SUPERHERO ALERT:** Because his girlfriend's bathroom doesn't have a "buffer zone," George wishes he could use the exit excuse, "I am in reality Batman, and I'm very sorry, I just saw the Bat signal." **RATING: ★★★★★** Rightfully regarded as an essential

Seinfeld. Unfolding in real time and a single setting, it epitomizes how a show about nothing can be about everything.

THE BUSBOY

EPISODE 17

PREMIERED: 06/26/91 **WRITERS:** David,

Seinfeld **DIRECTOR:** Cherones **STORY:** When

George unwittingly gets Antonio the busboy fired from an Italian restaurant, he is determined to make amends. Initially his good intentions go awry, but George ends up saving Antonio's life when a gas explosion kills five people at the restaurant, including the busboy's replacement. Elaine is hell-bent on getting her Seattle beau, Eddie, to the airport on time after his weeklong stay at her place has driven her over the edge. **GUEST STARS:** Doug Ballard (Eddie), David LaBiosa (Antonio) **INDELIBLE IMPRESSION:** Speaking from experience, Jerry says Eddie is suffering because "the Benes tattoo does not wash off easily." **TIME AFTER TIME:** Elaine's new alarm clock fails, presaging "The Hot Tub" episode. **RATING: ★★** Elaine, barefoot in pj's, frantically trying to rush Eddie to the airport (she even helps him put his pants on) is a gem, but this season ender's plot machinations close out with a clank.

Newport

pleasure!



SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

17 mg. "tar," 1.2 mg. nicotine av. per
cigarette by FTC Method.

© Lorillard 1998



WAYNE KNIGHT
Newman

**"AS LONG AS THE SHOW
IS RUNNING AND THERE
ARE CHECKS COMING IN, PEOPLE
CAN SAY, 'HELLO, NEWMAN,' AS
MUCH AS THEY WANT. BUT IF I'M
SITTING IN A GUTTER
SOMEWHERE SIPPING WOOLITE,
LEAVE ME ALONE."**

—Wayne Knight

THE USU

As vexing as Jerry, Elaine, George and Kramer sometimes are, they can at least take comfort in knowing that some equally nettlesome nitwit will soon cross their collective path. Says Len Lesser of his doppelgänger: "Uncle Leo, in a word, is a pain in the ass." Larry Thomas's recipe for the Soup Nazi? "Saddam Hussein with just a dash of Hitler." We rest our case.



BRIAN GEORGE
Babu Bhatt

BRENDA STRONG
Sue Ellen Mischke

HEIDI SWEDBERG
Susan Biddle Ross

AL SUSPECTS

"THE GENIUS OF THE SHOW IS THAT IF SOMEBODY COMES IN WITH AN IDEA AND THE PRODUCERS LIKE IT, THEY'LL LET YOU GO WITH IT. THEY JUST WANT FUNNY. FUNNY WINS." —Stephen Hytner (*Kenny Bania*)

LEN LESSER

PETER CROMBIE

STEPHEN HYTNER

PATRICK WARBURTON

Uncle Leo

"Crazy" Joe Davola

Kenny Bania

David Puddy



DANNY WOODBURN

IAN ABERCROMBIE

RENI SANTONI

LARRY THOMAS

Mickey

Mr. Pitt

Poppie

Soup Nazi

MICHAEL TIGHE FOR TV GUIDE (2). STYLIST: DAVID WHITACRE/HELLER. HAIR AND MAKEUP: DANIEL HOWELL/CLOUTIER, SHANNON FROST/CLOUTIER, CATHY HIGHLAND/CLOUTIER, MARGARET NIMURA/CLOUTIER, BRAD BOWMAN/HELLER. PROP STYLIST: DAVID ROSS. CLOTHING: KNIGHT: GAP; SWEDBERG: RALPH LAUREN/BLOOMINGDALE'S, CENTURY CITY; STRONG: SHIRT BY BIEBE; CROMBIE: CLOWN COSTUME, EC2, STUDIO CITY; WARBURTON: MINK COAT, SOMPER FURS, BEVERLY HILLS; BLACK T-SHIRT, BANANA REPUBLIC; PANTS, GAP; SHOES, J.P. TOO'S

3

In its first full season on the air, *Seinfeld* comes to resemble an Abbott and Costello comedy more and more, filtered through a twilight zone of high anxiety. While creating its one-of-a-kind comic universe with seemingly mundane objects (a Pez dispenser, an overdue library book, an "astronaut" pen) and quirky catchphrases (gaining "hand" in a relationship), the show plunges the unsuspecting viewer into a series of memorably surreal misadventures in the twisted metropolis of New York City.

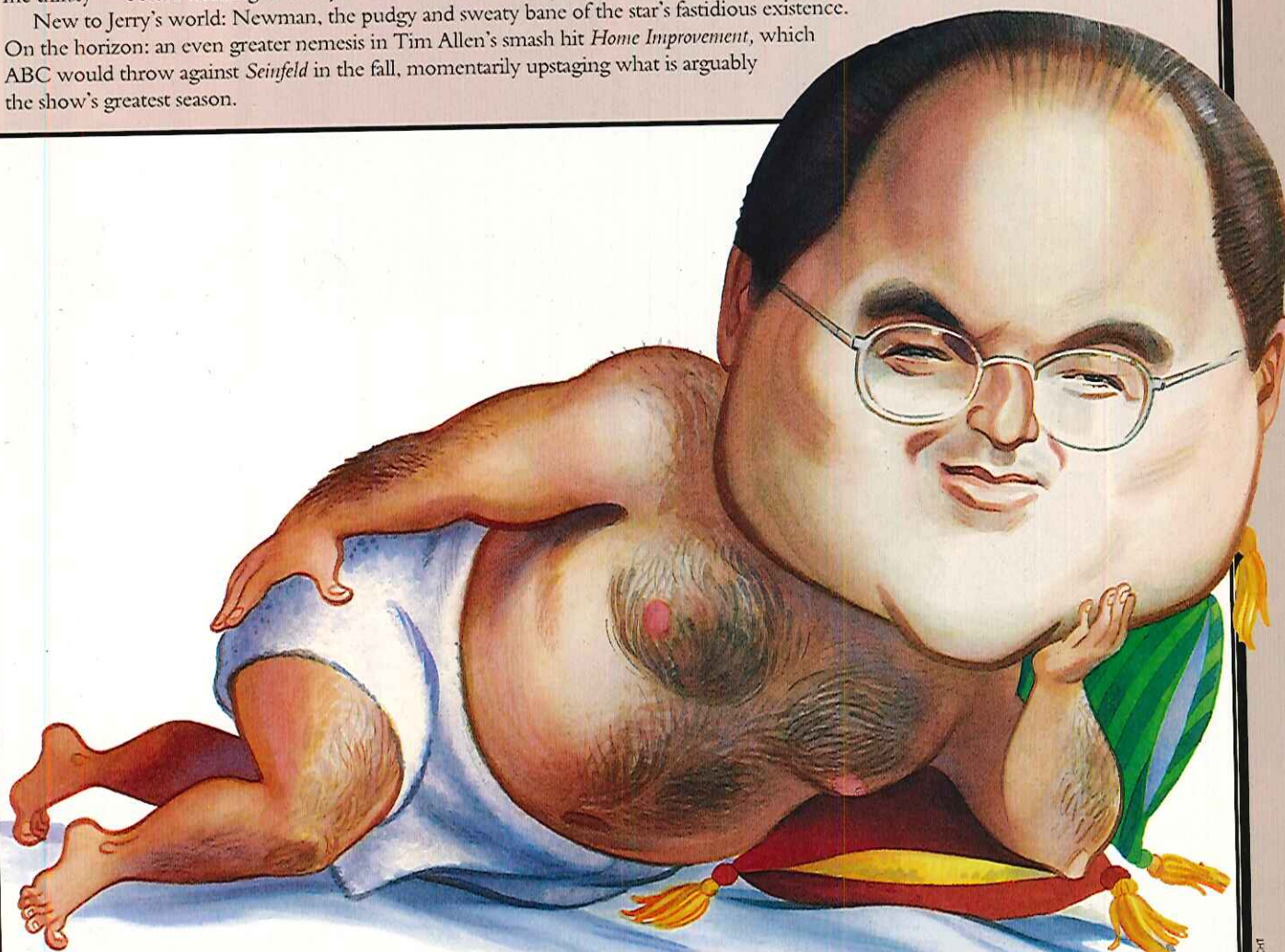
A parking garage becomes a nightmarish limbo, a subway ride is a ticket to nowhere, and a fortuitous limo ride must be shared with neo-Nazis. In a classic extravaganza, a spitting incident at a Mets game is relived through a Zapruder-like video, wonderfully spoofing director Oliver Stone's "JFK" obsessions.

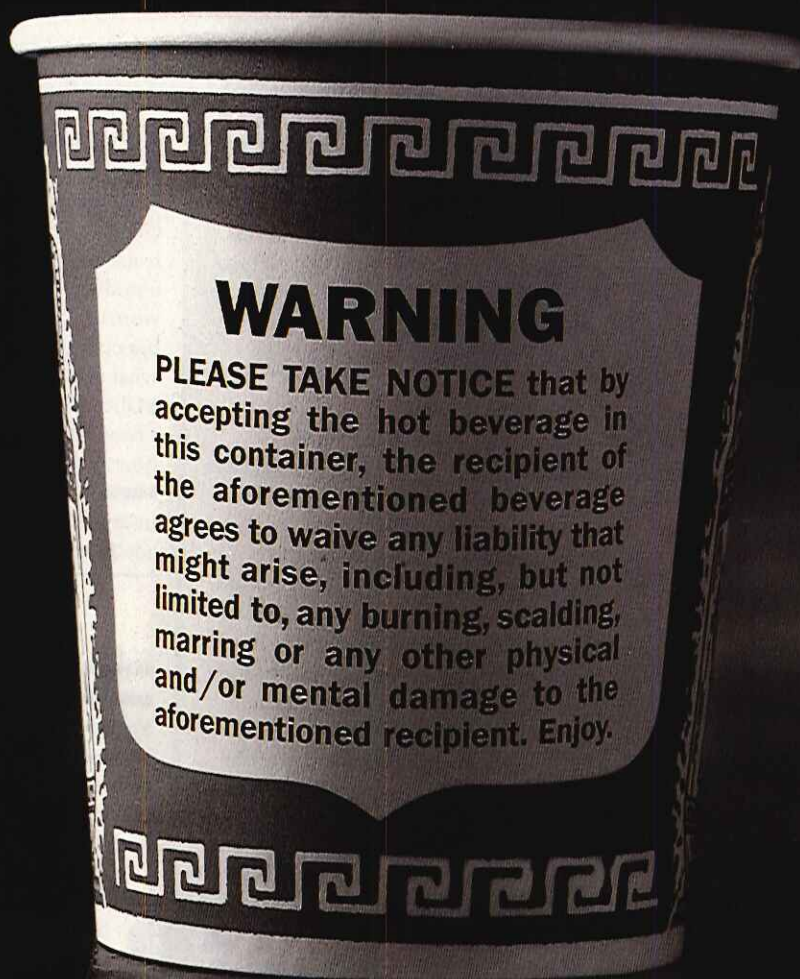
And consider this brilliant exchange between a bemused Jerry and a befuddled George, who laments during another relationship crisis, "I don't want hope. Hope is killing me. My dream is to become hopeless." Jerry answers, "So hopelessness is the key," and George counters, "It's my only hope." The poor guy can't even relax when getting a massage. In a precursor of future episodes dealing with perceptions of sexual orientation,

George freaks at his body's reaction to a masseur's handiwork. "I think it moved," he cries in self-disgust.

As hilarious as it is bleak, Jerry's Manhattan is a far cry from Woody Allen's more picturesque and romantic vision. (But the nutty Kramer, who comes into his flamboyant own this season, would get a one-line cameo in an Allen movie—"These pretzels are making me thirsty"—before heading to Hollywood to become one of Murphy Brown's secretaries.)

New to Jerry's world: Newman, the pudgy and sweaty bane of the star's fastidious existence. On the horizon: an even greater nemesis in Tim Allen's smash hit *Home Improvement*, which ABC would throw against *Seinfeld* in the fall, momentarily upstaging what is arguably the show's greatest season.





CHANGE IS BAD

UNCHANGED

HERSHEY'S
MILK CHOCOLATE

SINCE 1899

"MAYBE IT HELPED THAT I LOOK A LITTLE BIT LIKE JERRY. THE FIRST DAY WE WORKED TOGETHER, I TOLD HIM, 'YOU LOOK EXACTLY LIKE MY FATHER DID WHEN HE WAS IN HIS 30s.' MY FATHER LOOKED LIKE GEORGE GERSHWIN, AND SO DOES JERRY." —Liz Sheridan (Helen Seinfeld)

THE NOTE

EPISODE 18

PREMIERED: 09/18/91 **WRITER:** Larry David
DIRECTOR: Tom Cherones **STORY:** Jerry steers George and Elaine to his massage therapist because the treatment is covered by health insurance. But first they must get doctors' notes. Jerry and George ask Jerry's dentist, who agrees to help but is later investigated for insurance fraud. On the table, Jerry weirds out the female therapist when he tries to make conversation by bringing up the abduction of a small boy. George, expecting a sex-kitten masseuse, gets Raymond the blond Adonis; he enjoys the rubdown, which makes him fear he's gay ("I think it moved," he says). Elsewhere, Kramer has a Joe DiMaggio sighting at Dinky Donuts and is amazed to learn that the Yankee Clipper is a "dunker." **GUEST STAR:** Jeff Lester (Raymond) **SEIN POST:** A female chorus oddly sings along with the theme song at points. **MR. EMPATHY:** What would be the worst thing about blindness? Jerry's answer: Not being able to see the bugs in the food you're eating. **RATING:** ★★★ Wonderfully kneads the language, but a little stiffness remains in the plotting.

THE TRUTH

EPISODE 19

PREMIERED: 09/25/91 **WRITER:** Elaine Pope **DIRECTOR:** David Steinberg **STORY:** George tries the "It's not you, it's me" breakup ploy, but Patrice won't have it. The accountant insists on hearing the truth, and George unloads, sending her into a nervous breakdown ("I've driven women to lesbianism before," George marvels, "but never to a mental institution"). The breakdown is disastrous for Jerry: He's being audited, and Patrice has his tax records. Meanwhile, Elaine is forced to audit the sexual habits of Tina, her roommate, and Tina's new guy, Kramer. **GUEST STARS:** Siobhan Fallon (Tina), Valerie Mahaffey (Patrice) **SO THAT'S WHAT IT IS CALLED:** Jerry refers to a vital part of

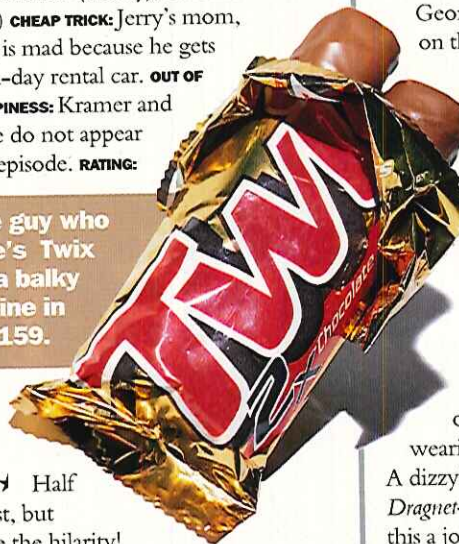
Kramer's anatomy as "Mr. Johnson." **FISCAL FITNESS:** Elaine tells George he's cheap. George's response is pure Costanza: "When I was working, I *spent*, baby." **A FUSILLI IDEA:** Kramer prefers to strain his pasta and his sauce. **RATING:** ★★★ The real truth here is that George is already becoming one of TV's greatest sitcom creations.

THE PEN

EPISODE 20

PREMIERED: 10/02/91 **WRITER:** David Cherones **DIRECTOR:** Tom Cherones **STORY:** Jerry and Elaine visit Florida to see Jerry's dad, Morty, honored by his condo association. When Jerry admires neighbor Jack Klompus's upside-down-writing astronaut pen, Jack offers it to Jerry. In a move that shakes the foundation of the condo community, Jerry accepts the pen. Elaine spends a brutal night on the Seinfelds' pullout couch, which leaves her nearly paralyzed with back pain. Morty's special evening is ruined when Jack berates him over the pen scandal. **GUEST STARS:** Sandy Baron (Jack), Barney Martin (Morty), Liz Sheridan (Helen) **CHEAP TRICK:** Jerry's mom, Helen, is mad because he gets a \$25-a-day rental car. **OUT OF THE LOOPINESS:** Kramer and George do not appear in this episode. **RATING:**

Woe to the guy who grabs George's Twix bar from a balky candy machine in episode 159.



★★★½ Half the cast, but double the hilarity!

THE DOG

EPISODE 21

PREMIERED: 10/09/91 **WRITER:** David Cherones **DIRECTOR:** Tom Cherones **STORY:** Jerry's seat mate on a plane ride is a horrendous drunk who gets sick and forces an emergency

landing. Jerry is the unlucky sap forced to watch the man's huge dog, Farfel. Farfel's stay cramps Jerry's social life, leaving George and Elaine alone together and realizing that without him they're merely friends-in-law. Kramer breaks up with a woman who everyone agrees is awful, but ends up back with her—and resenting what everyone said. **GUEST STAR:** Joseph Maher (Passenger) **OBSESSIVE-CONVULSIVE:** Elaine tells George that Jerry gargles six times a day—and tries to do it *quietly*. **RATING:** ★★ Some ripe subjects (friends-in-law, Kramer's breakup), but none feels adequately explored.

THE LIBRARY

EPISODE 22

PREMIERED: 10/16/91 **WRITER:** Larry Charles **DIRECTOR:** Joshua White **STORY:** The New York Public Library tracks down Jerry because of a 20-year overdue copy of *Tropic of Cancer*. Jerry insists he returned it and vows to solve the case. He faces off with the library's just-the-facts Lieutenant Bookman; Kramer woos a prim librarian; George thinks a homeless guy living on the library steps is the gym teacher who lost his job after George turned him in for giving him a wedgie. **GUEST STARS:** Philip Baker Hall (Bookman), Biff Yeager (gym teacher Mr. Heyman), Cynthia Szigeti (Sandy the librarian) **HAIR APPARENT:** We see George in high school, with a full head of hair, looking like Albert Brooks. **SEIN LANGUAGE:** "Memory burn": In this case, it's the unforgettable orange dress Jerry recalls a girl wearing in high school. **RATING:** ★★★ A dizzying, O. Henryish ending and the *Dragnet*-parody lingo ("joy boy") makes this a joy, boy.

THE PARKING GARAGE

EPISODE 23

PREMIERED: 10/30/91 **WRITER:** David Cherones **DIRECTOR:** Tom Cherones **STORY:** After shopping at a New Jersey mall, the gang can't find Kramer's car. Kramer is carrying an air-conditioner,

Elaine has a live goldfish in a plastic bag, Jerry has to pee, and George has to meet his parents in Manhattan. At Kramer's urging, Jerry and George urinate in the garage, and they both get busted. **GUEST STAR:** David Dunard (Security Guard) **YOU GOTTA BE KIDNEYING ME:** Jerry bests lyin' George by telling the guard that he suffers from "uromicitis poisoning." **GET THIS MAN AN ELECTRONIC ORGANIZER:** George says: "I can't carry a pen. I'm afraid I'll puncture my scrotum." **RATING: ★★★★★** A must-see. The gang's traits erupt big-time as a bunker mentality sets in.

THE CAFE

EPISODE 24

PREMIERED: 11/06/91 **WRITER:** Tom Leopold **DIRECTOR:** Cheronos **STORY:** Jerry becomes obsessed with a fledgling new restaurant on his block run by Pakistani Babu Bhatt. Known as the Dream Café, it boasts a culture-spanning menu. Do-gooder Jerry convinces Babu to change to an all-Pakistani menu. It backfires. George's brains come into question while dating Monica. She wants him to take an IQ test. Elaine takes it for him once, then cheats on the retest (don't ask) and gets caught. **GUEST STARS:** Brian George (Babu), Dawn Arnemann (Monica) **SEIN POST:** Jerry's bicycle makes its debut hanging outside Jerry's bathroom. **RATING: ★★** Some funny ingredients, but it doesn't really ever get cooking.

THE TAPE

EPISODE 25

PREMIERED: 11/13/91 **WRITERS:** David, Bob Shaw, Don McEnery **DIRECTOR:** Steinberg **STORY:** While reviewing an audio tape of a recent stand-up date, Jerry hears the voice of a woman talking "like a *Penthouse* letter." Jerry vows to find her. Elaine admits to George (who's in the midst of a Chinese baldness treatment) that she's the voice but swears him to secrecy. By the end, all three guys are completely entranced by their distaff pal. Naturally, she's disgusted. **GUEST STAR:** Introducing Ping Wu (baldness-treatment delivery boy; called Ping in later episodes) **VIDEO DOME:** Camcorder-obsessed Kramer tries to document George's hair-growing progress. **SEIN POST:** No stand-up segment at end of show. Credits run over last regular segment.

RATING: ★★ Wackiness artfully sustained from beginning to end.

THE NOSE JOB

EPISODE 26

PREMIERED: 11/20/91 **WRITER:** Peter Mehlman **DIRECTOR:** Cheronos **STORY:** George wants to dump big-nosed Audrey, but she goes under the knife

DROPPING ANCHOR: George, trying to convince Audrey to get a nose job, says Peter Jennings had one. **RATING: ★★** If only for a fantasy sequence showing the struggle between Jerry's brain and his genitals in a chess match, a brilliant homage to Ingmar Bergman's "Seventh Seal."

THE STRANDED

EPISODE 27

PREMIERED: 11/27/91 **WRITERS:** David, Seinfeld, Matt Goldman **DIRECTOR:** Cheronos **STORY:** Jerry and Elaine accompany George to a party given by a co-worker on Long Island. Jerry and Elaine are bored, but George meets somebody and goes home with her, leaving his pals to fend for themselves (Kramer to the rescue!). Jerry idly tells Steve, the host, to drop by his place sometime, and soon enough Steve's there, hiring a call girl and getting Jerry into a legal scrape. **GUEST STAR:** Michael Chiklis (Steve) **PARTY ETI-QUIT:** Jerry and Elaine agree that if they need to be saved from a tedious conversation, they'll signal each other with a head pat. **STREEP SAVVY:** To an annoying woman, Elaine bizarrely quotes from the movie "A Cry in the Dark": "Maybe the dingo ate your baby." **RATING: ★★** An exquisite depiction of an excruciating social scene.

THE ALTERNATE SIDE

EPISODE 28

PREMIERED: 12/04/91 **WRITERS:** David, Bill Masters **DIRECTOR:** Cheronos **STORY:** Everyone's on the road to nowhere. Jerry's car is stolen because Sid, the guy who gets paid to move residents' cars to the alternate side of the street, accidentally left the keys in the ignition. George subs for Sid and handles the job with his usual aplomb by tying up traffic and wrecking Jerry's rental car. Meanwhile, Elaine plans to break up with her latest flame, Owen March, a "vibrant" 66-year-old (who later tells her he was just in it for the sex). But he suffers a stroke just as she's about to deliver the bad news. Kramer lands one line in a Woody Allen movie ("These pretzels are making me thirsty!"), but he gets fired when he breaks a beer mug, cutting the Woodman (not seen). The phrase outlasts Kramer's



Elaine takes George's IQ test but blows it when Kramer distracts her (episode 24).

and emerges with a schnozz that still doesn't meet with his approval. He weasels out of a Florida vacation with her, and Audrey breaks up with him. The equally deep Jerry is dating Isabel, a bubble-brained actress (his pickup line: "You know, I'm the one responsible for those crop circles in England"). Jerry wants to break up with her, but the sex is too good. A long-running story of Kramer's lucky jacket continues. **GUEST STARS:** Susan Diol (Audrey), Tawny Kitaen (Isabel) **MAMA KRAMER:** She doesn't appear in the flesh until episode 93, but we learn that Cosmo's mother is named Babs and is a Colt '45-drinking "stumblebum."

SURGEON GENERAL'S WARNING: Smoking
By Pregnant Women May Result in Fetal
Injury, Premature Birth, And Low Birth Weight.

“Until I find a
real man,
I’ll settle for a real smoke.”

NO ADDITIVES
100% TOBACCO
TRUE TASTE





There are no additives in our tobacco.
11 mg. "tar", 0.9 mg. nicotine av. per cigarette by FTC method.





Jerry finds himself inexplicably bonding with a nude businessman in episode 30, "The Subway," the first to send all four characters off in separate directions.

film career, with Jerry, George and Elaine adopting it to express any frustration. **GUEST STARS:** Jay Brooks (Sid), Edward Penn (Owen) **WOULD ANN LANDERS AGREE?** Jerry tells Elaine she must break up with Owen in person because they've been out at least seven times: "If it was six, I could let you go. Seven is over the limit...unless there was no sex." **RATING:** ★★★ Clever misanthropy. Plus, the pretzel line has an esteemed place in the lexicon of *Seinfeld* catchphrases.

THE RED DOT

EPISODE 29

PREMIERED: 12/11/91 **WRITER:** David **DIRECTOR:** Cherones **STORY:** Nine-to-five risks turning into nine to life at Pendant Publishing. After Elaine gets George a job there as a manuscript reader, he has sex with the cleaning woman on his desk. George tells Evie, "It's important you never breathe a word...what with Clarence Thomas and everything." As thanks for the sex, George regifts a cashmere sweater he originally gave Elaine that was marked down from \$600 to \$85 because of a small red dot. The cleaning woman spots the spot and gets him fired. Meanwhile, Elaine is dating her co-worker Dick, a recovering alcoholic who falls off the wagon when he accidentally downs a vodka and cranberry juice at the office Christmas party. An inebriated Dick returns to Pendant, and Elaine, Jerry and George cower beneath a desk. "It's 'Cape Fear!'"

Elaine shouts. **GUEST STARS:** Richard Fancy (Pendant boss Mr. Lippman), David Naughton (Dick), Bridget Sienna (Evie) **PUTTING THE K INTO BOUQUET:** Odorless Hennigans whisky: "The no-smell, no-tell Scotch" as Kramer says in a fake TV ad. **IT'S OFFICIALLY SEX:** "When you kiss," say Elaine and George. Not so, says Jerry: "It's when the nipple makes its first appearance." **RATING:** ★★★★★ Captures the complete Costanza: cheap, devious and relentlessly horny.

THE SUBWAY

EPISODE 30

PREMIERED: 01/08/92 **WRITER:** Charles **DIRECTOR:** Cherones **STORY:** Day-trippers Elaine, George, Jerry and Kramer take different subways. Elaine, attending a lesbian wedding (she's best man), explains to a horrified passenger: "I may hate men...but I'm not a lesbian!" George meets an attractive woman. Jerry sits across from a flabby, naked man. Kramer overhears a racing tip. The train stalls, and Elaine misses the wedding. George goes to a hotel room with the stranger, who manacles him to the bed and robs him of his money (\$8) and clothes. Jerry bonds with the naked guy, and they spend the afternoon at Coney Island. Kramer's horse comes in, so he treats the gang to a meal at Monk's. **GUEST STARS:** Ernie Sabella (Naked Guy), Barbara Stock (Stranger-Robber) **ATTENTION MUST NOT BE PAID:** Jerry calls George Biff, for the "Death of a Salesman" character, whom Jerry considers

"the biggest loser in the history of American literature." **CHILDHOOD TALES:** George was taunted as a child because his mother was the only one in the neighborhood "who was worse-looking than Hazel," the '60s sitcom character. **RATING:** ★★ Bats .500, with Jerry's and Kramer's stories striking out but victimized George and frantic Elaine hitting home runs.

THE PEZ DISPENSER

EPISODE 31

PREMIERED: 01/15/92 **WRITER:** David **DIRECTOR:** Cherones **STORY:** George is dating a dour pianist, Noel, and invites Jerry and Elaine to her recital. Bad move. Jerry slyly places a Tweety Bird Pez dispenser on Elaine's knee during the somber recital, and she laughs like a hyena. George, who has orchestrated a "preemptive breakup" in order to get leverage in the relationship, becomes the dumptee when Noel learns that his friend ruined her concert. Kramer joins the Polar Bear Club and dreams up a year-round eau-de-suntan called the Beach and pitches it to Calvin Klein. Meanwhile, Jerry unhappily takes part in a drug intervention for a fellow comedian. **GUEST STAR:** Elizabeth Morehead (Noel) **SEIN LANGUAGE:** "I have no hand," whines George, whose devotion to Noel weakens his grip on their relationship. **TALKING POINTS:** When on the phone with a woman, George writes down helpful topics to bring up, as in, "I'm very good at going in reverse in my car." **RATING:**

★★★ A stellar marriage of two of the show's hallmark traits: immaturity and jaw-dropping selfishness.

THE SUICIDE

EPISODE 32

PREMIERED: 01/29/92 **WRITER:** Leopold **DIRECTOR:** Cheronos **STORY:** Jerry ponders the etiquette of responding when his comatose neighbor's girlfriend comes on to him. Jerry tells Gina he'll "run away like the Three Stooges at the end of every movie" if Martin (a failed suicide) ever comes out of the coma. Meanwhile, Elaine—fasting and getting progressively nuttier—agrees to accompany George to a psychic (he thinks he has ESP). Rather than risk the bad luck that Rula the psychic predicts for him (all together now: "Is it lupus?"), George lets Kramer take his vacation in the Cayman Islands. The K-man in the Caymans has a ball, cavorting with *Sports Illustrated* swimsuit models and playing nude backgammon with Elle Macpherson. **GUEST STARS:** Gina Gallego (Gina), C.E. Grimes (Martin), Wayne Knight (Newman), Mimi Lieber (Rula) **HELLO, NEWMAN:** In his on-screen debut, the postal employee immediately establishes his evil credentials by threatening to rat

on Jerry for dating the coma guy's gal. **DIALOGUE YOU WON'T HEAR ON ER:** Dr. J makes his diagnosis: "It isn't too bad...it's not like a Sunny Von Bülow coma." **RATING:** ★★★ Now we know exactly how self-serving and insensitive these people are capable of being. You need a Newman to establish that it's possible to sink even lower.

THE FIX-UP

EPISODE 33

PREMIERED: 02/05/92

WRITERS: Charles, Pope

DIRECTOR: Cheronos **STORY:** Elaine's friend, splurge 'n' purge Cynthia, is looking for "somebody who just has to appreciate being with me because he's so desperate." Enter George. Elaine pitches him to Cynthia, and Jerry pitches Cynthia to George. They're both dubious, but the two end up having sex in George's kitchen. Cynthia soon reports that she may be pregnant; George is so



Elaine goes from "see ya" to "feed ya" with a beau (Edward Penn) in episode 28.

grateful for proof that he's not shooting blanks ("My boys can swim!") that he offers Cynthia unconditional support. She's not pregnant after all, but she is so impressed with George that she wants to be with him—until she sees how he eats.

GUEST STAR: Maggie Jakobson (Cynthia)

THE SACAMANO CONNECTION: Kramer's unseen

THE GOTHAM GUIDE TO GOOD MANNERS

We've watched Jerry, George, Elaine and Kramer for nine years, witnessing thousands of social interactions among themselves, countless New Yorkers and others. It has been a cavalcade of faux pas, each one instantly nailed by some self-appointed arbiter of postmodern manners. Here's a handy guide to gracefully navigating the *Seinfeld* world.

- Don't double-dip the chip you already bit. (episode 57)
- Scoop small food such as corn niblets or peas with your fork. Don't prong them one at a time. (105)
- If a guest brings food, such as a loaf of bread, to your dinner party, serve it. (115)
- Don't degift (take back something you gave), regift (give away something you received), issue an uninvite or noninvitation (to someone you hope won't attend your function) or overthank (by calling with a day-after thanks if you said thanks the night before). (115, 29, 156, 103)
- Don't buy a faulty item as a gift just because it's cheap—the recipient will notice. (29)
- You need only keep a thank-

- you card for two days after receiving it, unless you have a mantle. (85)
- Never stare at cleavage (it's too risky). Think of it as looking at the sun: Get a sense of it, then look away. (54)
- Never term a friend's relationship "hot and heavy" unless he or she has given you permission to do so. (115)
- Be sure to ask a woman her name before you make out with her. (58)
- Even if you know her name, don't make out during "Schindler's List." (79)
- After sleeping with a woman, you must date her for at least three weeks. (88)
- Don't order the same breakfast as your date. It's just one small step up from the couple that dresses alike. (78)



- Romance does not mean sharing your toothbrush. (100)
- Doctors, dentists: Do not sully the clinical atmosphere of your waiting room with magazines such as *Penthouse*. (99)
- Don't refer to little people as midgets. (77)
- The longer you know someone, the shorter you have to wait for him or her on the street. (137)
- When in a movie theater, observe the empty "buffer-zone seat" between you and the person beside you. (112)
- Spare a square in the rest room. (73)
- Don't pee in the shower at the health club. (78)
- And for goodness' sake, don't remove a TV GUIDE from someone's home—it may be part of a collection. (71)

FLUBBER IS...

buddy Bob Sacamano supplies the crowd with a gross of crummy condoms. **JERRY...SPRINGER?** Jerry gets in a slapping fight with George; George gets in a slapping fight with Kramer; Elaine gets in a slapping fight with Jerry. **RATING: ★★★★★** Outrageous juvenilia crossed with creepy coitus, a broken blue condom and barfing between courses. What's not to love?

THE BOYFRIEND

E P I S O D E 3 4
O N E H O U R

PREMIERED: 02/12/92 **WRITERS:** David, Larry Levin **DIRECTOR:** Cheronex
STORY: Jerry meets ex-New York Mets star Keith Hernandez at his gym, and they become pals. But then Hernandez starts dating Elaine, and Jerry doesn't know who to be more jealous of. Kramer and Newman hardly share Jerry's ardor for the guy: They've hated Hernandez, they say, since he spit on them after a 1987 game. Jerry can explain: a second spitter! Hello, slow-motion reenactment. Meanwhile, George tries an unemployment-insurance scam on the Department of Labor's hard-boiled Mrs. Sokol. **GUEST STARS:** Rae Allen (Mrs. Sokol), Keith Hernandez (as himself), Knight (Newman) **INSIDER TRAITING:** "We've parodied almost all the films I've ever done," says Knight, who played a character named Numa Bertel in "JFK." **SEIN POST:** The first, full-bodied "Hello, Newman" is uttered in this, the first hourlong episode. **RATING: ★★★★★** The "JFK" parody, with even a "magic loogie," is so brilliant, we sniff a conspiracy.

THE LIMO

E P I S O D E 3 5

PREMIERED: 02/26/92 **WRITERS:** Charles, Marc Jaffe **DIRECTOR:** Cheronex
STORY: In one of their biggest stretches to date, George and Jerry

unwittingly impersonate members of the master race in order to abscond with an airport limousine. Along the way, the vehicle picks up two neo-Nazis, Eva and Tim. Thinking that George is her Fuhrer, Eva offers up her blondness to him. George is tempted. She may be a Nazi, but she's "kind of a cute Nazi." Kramer decides Jerry and George are CIA operatives who have infiltrated the Aryan party. **GUEST STARS:** Peter Krause (Tim), Suzanne Snyder (Eva) **ESTELLEPHONE:** George is so excited to be in a limo that he calls his mom. **GO TWO HEIL:** In his monologue, Jerry says there are two kinds of movie-Nazi salutes: the "regular" *heil* and the "casual, around the office" *heil*. **RATING: ★★★★★** Lots of laughs about fascists? We salute you.

THE GOOD SAMARITAN

E P I S O D E 3 6

PREMIERED: 03/04/92 **WRITER:** Mehlman **DIRECTOR:** Jason Alexander
STORY: Jerry and Angela meet cute: She hits a parked car and drives off; he witnesses it, chases her down and dates her. But then babelicious Becky, the damaged car's owner, shows up, and Jerry decides to bust the felon. He quickly drops the idea when Angela says, "I'll pluck all your body hairs out with my teeth." So he pays for Becky's car repair himself. George's cravenness erupts when he's confronted by the husband, Michael, of the woman he has been boinking (under his dinosaur sheets). Their affair started when Robin sneezed and he said, "God bless you." The hubby threatens to sew George's behind to his face. George flees town, hitting the road with fellow wuss Jerry. **GUEST STARS:** Joseph Malone (Michael), Melinda McGraw (Angela), Helen Slater (Becky) Ann Talman (Robin) **SEIN POST:** This is the only episode that Alexander directed. **LOVE HURTS:** Kramer has a seizure

COMING TO VIDEO...

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taking a bus?") Neither car is in the space, but neither will get out. Darkness descends. Paralysis ascends. Mulishness has met its match. **GUEST STARS:** Lee Arenberg (Mike), Jay Brooks (Sid) **BRAGGING RITE:** George points out one of his few talents: parallel parking. "I wish you could make a living out of parallel parking." **SEIN LANGUAGE:** The "vault" shows up when Jerry promises to keep Kramer's secret that Mike thinks Jerry's a phony ("I'm putting it in the vault"), but the safe busts open when Jerry confronts Mike. **THE MOUTH ON HER!** George says Elaine's messing with his rearview mirror got him "discombobulated." "Like you've ever been bobulated," she replies. **RATING ★★** Two cars stuck in the street. Like roadkill.

THE KEYS

E P I S O D E 3 9

PREMIERED: 05/06/92 **WRITER:** Charles **DIRECTOR:** Cheronos **STORY:** Jerry makes Kramer return his spare keys after he breaks "the covenant of the keys," to wit: You don't use them to party in the bedroom with a girl called Gucci. This sets off a round-robin of key exchanges, with everyone making and breaking alliances like a clique of junior high school girls. Kramer realizes he has been using Jerry's apartment as a way of avoiding his own squalid reality. So he decides to follow his passion—acting—and head west. "You're not really going to California, are you?" asks George. "Up here," responds Kramer, pointing to his head, "I'm already gone." He ends up on *Murphy Brown* as Candice Bergen's latest catastrophic secretary. **GUEST STAR:** Candice Bergen (Murphy Brown) **I READ THE TABS, THEREFORE I AM:** Kramer destroys George by asking if he has any reason for getting up in the morning. "I like to get the *Daily News*," George bleats. **RATING: ★★★★★** Divinely twerpy behavior by one and all.

whenever he hears the voice of *Entertainment Tonight's* Mary Hart. **RATING: ★★** Occasional sparkling lines, but this hit-and-run themed episode is more hit-and-miss.

THE LETTER

E P I S O D E 3 7

PREMIERED: 03/25/92 **WRITER:** David **DIRECTOR:** Cheronos **STORY:** Jerry is ambivalent about his jealous girlfriend, Nina Armstrong, and dumps her twice: once just for being a drag, and the second time for plagiarizing Neil Simon's "Chapter Two" in a love letter. Too bad the rest of the gang is still mixed up with the Armstrong family. Kramer, George and Elaine get Yankees box seats through Nina's dad. He stops by their seats and asks Elaine to take off her Baltimore Orioles cap, but Elaine, plucky little snit that she is, refuses and gets ejected. **GUEST STARS:** Catherine Keener (Nina), Justine Johnston (Mrs. Armstrong), Elliott Reid (Mr. Armstrong) **HEAD CASE:** Kramer, hit in the noggin by a batted ball, has X-rays taken, "but they were all negative," he insists. Then he calls Elaine Carol and George Mike. **RATING: ★★** Curving, curving...foul. Elaine's impudence can't redeem the dreary Nina.

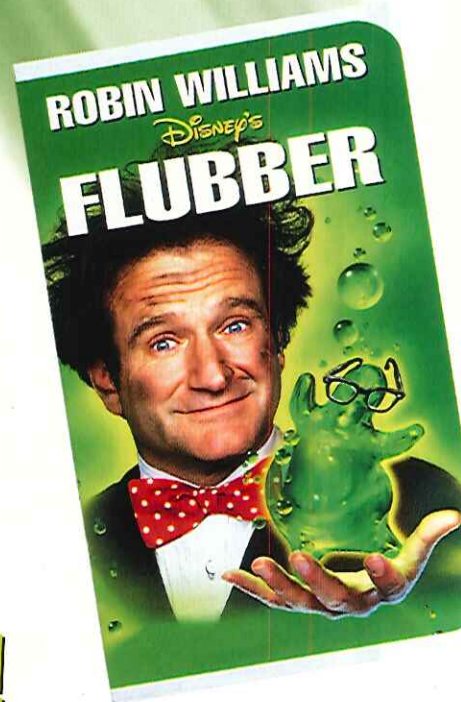
THE PARKING SPACE

E P I S O D E 3 8

PREMIERED: 04/22/92 **WRITERS:** David, Greg Daniels **DIRECTOR:** Cheronos **STORY:** What story? George has a parking space standoff with another obstinate driver, Mike, for a prime spot across the street from Jerry's building. Both belligerents are planning to watch boxing on Jerry's TV. Passersby kibitz on who has rights to the spot: George, who was backing in, or Mike, who pulled up. (Sid, a local grandpa, asks George, "Why don't you start

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UP CLOSE AND PERSONAL WITH...

Elaine

Are little girls across America dying to grow up to be Elaine Benes? Gosh, we hope not. Brash, sarcastic, seemingly smart (IQ is 145, by her own account), Elaine makes some of the stupidest choices in lovers. And since she's incapable of sustaining a friendship with a woman, her social circle revolves around ex-beau Jerry (she says they had sex 37 times when they were dating—and she always faked it) and his bumbling pals.

Yet you have to admire her spunk. A size 4 lady with a plus-size mouth, Elaine has little interest in making fans. She takes on the Soup Nazi and dons a Baltimore Orioles cap—twice—in the owner's box of Yankee Stadium. And she's just ever so slightly nicer than the rest of the gang of four, showing signs of—yikes!—empathy every now and then.

Unlike Jerry, Elaine doesn't accept the *Seinfeld* universe unquestioningly. She's drawn—briefly—to a parallel world where the guy-pals are literate as well as considerate. Occasionally she takes Jerry to task on his self-absorption: "Sometimes when I think you're the shallowest man I've ever met, you somehow manage to drain a little more out of the pool." Once she even whined, "What kind of life is this?" Here is the answer.

NICKNAMES: Lainie, Nip, the Queen of Confrontation

THE EARLY YEARS: Who would have thunk it? Elaine's a closet blue-blood whose résumé would seem more at home in *Frasier*. Born in Towson, Maryland (a

suburb of Baltimore), she attended the finest boarding schools on the eastern seaboard, competed in equestrian events and came out at a debutante ball. Her disapproving father is cranky novelist Alton Benes. One payoff to her background: In ethnic New York, she projects "shiksappeal."

WHAT SHE SEES IN THE MIRROR: Something special

WHAT OTHERS SPOT: "Pretty woman, kind of short, big wall of hair, face like a frying pan" (George)

TRADEMARK MOVE I: Responds to unexpected news by yelling, "Get out!" followed by a shove strong enough to push over men twice her size.

TRADEMARK MOVE II: Walking, talking, munching at the same time

TRADEMARK MOVE III: A swooning coquettishness when anyone desirable flirts with her

A FEW OF HER FAVORITE THINGS: Botticelli shoes, cherry Binaca breath spray, Today contraceptive sponge

PET PEEVES: Yapping dogs, regifters, low talkers, close talkers, high talkers, miniplex multitheaters ("like a room where they bring in POWs to show them propaganda films")

ABSOLUTELY HATES: People who smoke, people who wear fur

MOST USEFUL TRAIT: Ability to agree with Jerry

MOST EMBARRASSING MOMENT: Dancing at a J. Peterman company party, a terrifying apparition that makes her underlings totally lose respect for her

RUNNER-UP: Sending out a Christmas card with a photo that reveals too much, i.e., her nipple.

MOST GULLIBLE MOMENT: Swallowing Jerry's assertion that the original title of *War and Peace* was *War, What Is It Good For?*

WORST APTITUDE: Driving

JOB ARC: Moved to New York City in 1985 to work as manuscript reader for Pendant Publishing. Personal assistant to eccentric millionaire Justin

Pitt. Writes and edits blurbs for the J. Peterman catalog and was, for a while, company president.

SMARTEST CAREER MOVE: Waxing poetic about clothing when she bumps into J. Peterman on the street during a rainstorm

SEXUAL PECCADILLOES: Doesn't like uncircumcised penises ("no face, no personality...like a Martian"); does a spiral move with her tongue when she kisses

THE ONES LEFT BEHIND: Men pining for Elaine include NBC executive Russell Dalrymple, who skipped town to save whales for Greenpeace to win her love; and Newman, who may go postal for her one day.

LOVE OF HER LIFE: Scary as it may sound, it might have been Jerry.

SOMEDAY HOPES TO: Marry a doctor, particularly one actually licensed to practice medicine



The real J. Peterman catalogue?

Classic horseman's duster protects you, your rump, your saddle and your legs down to the ankles.

Because it's cut very long to do the job, it's unintentionally very flattering. With or without a horse.

Although I live in horse country, I wear this coat for other reasons. Because they don't make Duesenbergs anymore.

The J. Peterman Coat (Nº. JLD1000). High-count cotton canvas outer shell, adjustable cuffs; snap closures at legs. Drawstring waist. Nine pockets. Corduroy collar. Price: \$184.

Made in Kentucky. Men's sizes: XXS, XS, S, M, L, XL, XXL. Colors: Natural or Black. Pls. specify.



Hemingway's Cap. He probably bought his in a gas station on the road to Ketchum, next to the cash register, among the beef jerky wrapped in cellophane. Or maybe in a tackle shop in Key West.

I had to go to some trouble to have this one made for you and me but it had to be done. The long bill, longer than

I, at least, ever saw before, makes sense.

The visor: deerskin; soft and glareless and unaffected by repeated rain squalls. The color: same as strong scalding espresso, lemon peel on the side, somewhere in the mountains in the north of Italy.

Ten-ounce cotton-duck crown. 6 brass grommets for ventilation. Elastic at back to keep this treasure from blowing off your head and into the trees. Sizes: M, L, XL.

Hemingway's Cap (Nº. JLD1658). Price: \$35. (He probably got change from a five when he bought the original.)



"Pembs." Something odd in horologist's shop in Amsterdam.

Had to have it.

"Can't sell at any price." Maddening.

Nine years later. A shop in Bath filled with love letters, dried ferns, photographs of boys gone to war, wooden cameras. And under some ivory capeskin opera gloves, partially hidden, this watch.

This replica identical to the original: a delicate leather strap enclosing a smallish pocket watch. Worn on the wrist or suspended from the neck on a chain, for deft, ladylike time checks.

A lovely thing, resonant of an earlier, more-thought-given-to-each-little-thing epoch.

It also held a secret. An inscription on the back read:

**Gloucester Education
Committee
Perfect Attendance
10 years
Margaret "Pembs" Hayward
1911-1920**

"Pembs," I later learned, was descended from the twelfth-century earl of Pembroke. (Debrett's confirmed it. "Pembs" herself much preferred to keep it quiet.)

Tallulah Bankhead would have killed to be so innocent.

Pembs Watch (Nº. JLD5386). Replica of turn-of-century lady's timepiece, worn on wrist or as a pendant. Price: \$95. Leather strap, brass case and chain. Japanese movement. Quartz. 1-1/4" diameter face. Chain 38" long. Engravable back. (Make it good.) Imported.

Yes, and it's free.

The catalogue, that is.

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S E A S O N

4

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This was the Superman of *Seinfeld* seasons, the stuff of which comic legends—and encyclopedias of catchphrases—are made. Not that there's anything wrong with that.

It was a pivotal year in many ways, ending in triumph when the show finally won its first and only best-comedy Emmy. This was also the year *Seinfeld* finally moved (in midseason) to a high-profile slot on Thursdays, groomed to replace *Cheers* as that show prepared for its spectacular exit. So much to live up to, so much accomplished.

If you have a list of favorite episodes—who are we kidding? If you're reading this, you must—chances are excellent that more than a few aired during this remarkable run of instant classics. These are the episodes you would take to a desert island. They never grow old.

One gem after another, regularly confronting the most squeamish of subjects with gleeful abandon. Three such jewels: a contest for self-control, to be "master of my domain," which tackled a touchy TV taboo with ingenious delicacy and escalating hilarity; the outing, with Jerry and George assumed to be gay ("I've been outed. I wasn't even in!" the thin, single and neat Jerry exclaims); the car with terminal B.O.

Such a curious obsession with the body this show has: Elaine's bared nipple on a Christmas card, the authenticity of guest star Teri Hatcher's breasts, the difference between a nose pick and a scratch, the splenectomy contaminated by a rogue Junior Mint.

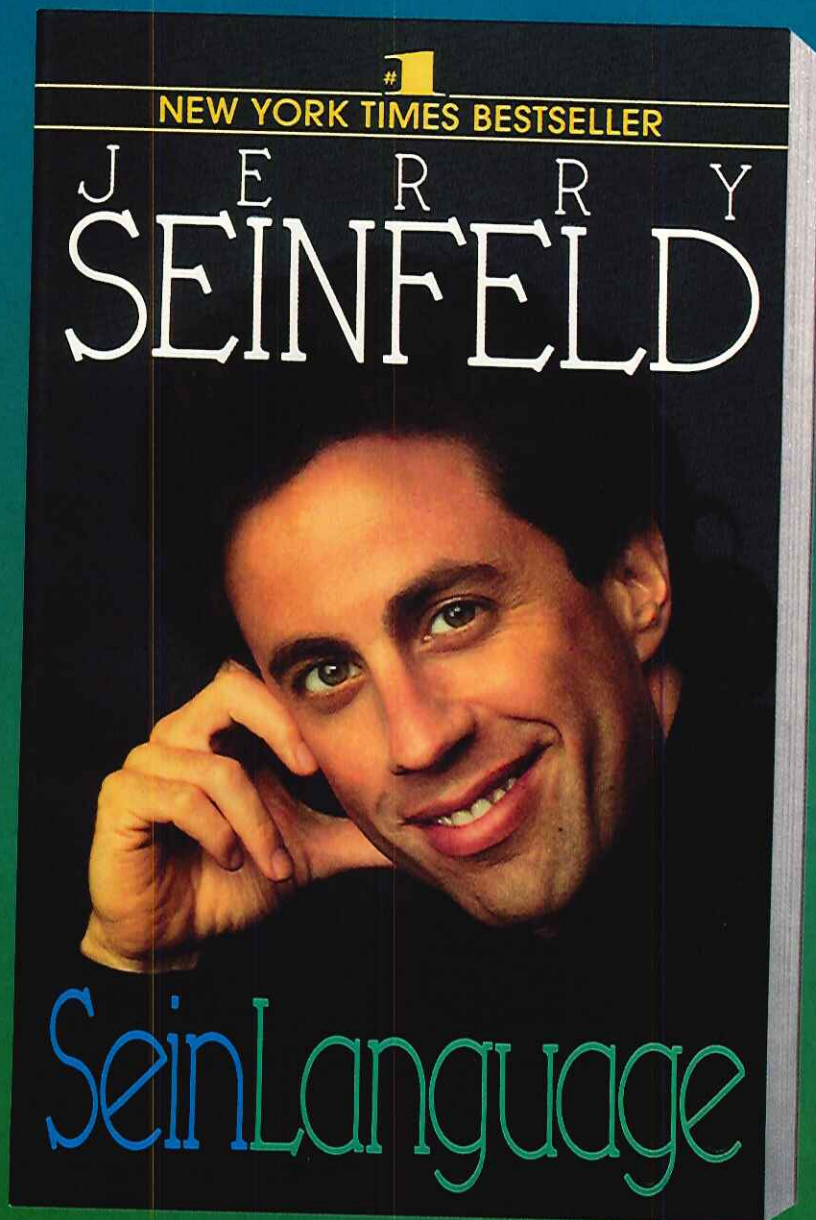
Once met, never forgotten: Mulva, whose real name (Dolores) also rhymed with a body part; Marla, the virgin who slept with John F. Kennedy, Jr.; the bubble boy; George's ill-fated Susan, who endured a calamitous first year in this gang's company.

The season began with Kramer in Hollywood and ended with the filming of the pilot for *Jerry*, the show about nothing that Jerry and George pitched to NBC all year. *Jerry* didn't make the cut. *Seinfeld*, on the other hand, passed with flying colors.



JOHN JASCHKE

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a reason to go
on living.**



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THE TRIP, PART ONE

EPISODE 40

PREMIERED: 8/12/92 **WRITER:** Larry Charles
DIRECTOR: Tom Cherones **STORY:** With George in tow, Jerry heads to Los Angeles for a *Tonight Show* gig—and to search for Kramer, who slips his screenplay, "The Keys," to Fred Savage and a girl he meets at an audition. When she shows up dead with his script in hand, the L.A.P.D. finger Kramer as the Smog Strangler. Backstage at *The Tonight Show*, George annoys L.A. *Law*'s Corbin Bernsen ("Boy, do I have a case for you guys to do") and *Cheers*' George Wendt ("Enough with the bar already..."). On the show, Jerry bombs, thanks to the hotel maid who tossed his stand-up notes. Meanwhile, the L.A.P.D. puts out an A.P.B. on Kramer. To be continued.... **GUEST STARS:** Fred Savage, Corbin Bernsen, George Wendt (as themselves) **STAR SCHMUCK:** George gushes about meeting the two stars backstage. Jerry's response? "You've got a piece of toilet paper on your shoe, there." **L.A. CONFIDENTIAL:** Behold the deliciously hard-boiled Smog Strangler gumshoes. ("Any witnesses?" "Just the trees, Johnny, just the trees.") **RATING:** ★★ Good lines, but Elaine's absence and Kramer's loner act make us feel 3,000 miles away.

THE TRIP, PART TWO

EPISODE 41

PREMIERED: 8/19/92 **WRITER:** Charles **DIRECTOR:** Cherones **STORY:** Reasonably sure Kramer is not the Smog Strangler, George and Jerry try to clear his name. Over a pay phone, police agree to take them to the station, but the two can't even say where they are. (George to a passerby: "Excuse me, where are we?" Reply: "Earth.") The cops find them and, en route to the station, stop a guy from breaking into a car and throw him in back. George and Jerry let themselves out but leave the door ajar, and the collar (who turns out to be the real Smog Strangler) gets away. Kramer is arrested but freed when the murderer claims another victim, prompting joyous jigs, with the three singing, "The murderer struck again!" **GUEST STAR:** Clint Howard (Smog Strangler) **THE POWER OF POSITIVE THINKING:** Kramer: "I met a girl." Jerry: "Kramer, she was murdered!" Kramer: "I wasn't looking for a long-term relationship." **SEIN POSTS:** Marty Rackham, one of the cops, will return in episode 68 as Elaine's exclamation-point-avoiding boyfriend, Jake Jarmel. **RATING:** ★★ Fish-out-of-water fun. An improvement over Part One.



THE PITCH AND THE TICKET

EPISODE 42
ONE HOUR

PREMIERED: 9/16/92 **WRITER:** Larry David
DIRECTOR: Cherones **STORY:** After two guys from NBC suggest Jerry develop a series, George suggests a show about nothing. Elaine goes to Europe with her psychiatrist boyfriend, Dr. Reston, who has forgotten to renew a prescription for unbalanced patient Joe Davola. Jerry runs into Joe at NBC and enrages him by mentioning a Kramer party to which Joe isn't invited. George leaves the NBC meeting insisting the show not compromise its nothingness, then asks out NBC exec Susan Ross. At

Jerry's, Kramer welcomes Susan by throwing up on her. George and Jerry get the green light from NBC but are offered a piddling \$13,000 for the pilot. George, knowing Ted Danson gets \$800,000 per episode, seethes. **GUEST STARS:** Heidi Swedberg (Susan Ross), Peter Crombie ("Crazy" Joe Davola), Bob Balaban (NBC president Russell Dahymple), Stephen McHattie (Dr. Reston) **BUT HE'S NOT CRAZY:** Joe Davola is a real showbiz exec Crombie later met at a party. **SUDDENLY SUSAN:** Newcomer Swedberg didn't know who she would be dating: "I think of myself as odd, so I thought it must be Kramer. But when he threw up on me, I thought, 'How is this going to work?'"

CHALLENGE PROOF: FORTY GUIDE. STYLIST: DAVID WHITFACRE/HELLER. HAIR AND MAKEUP: MARTIN PRETORIUS. CLOTHING: HARRISS. TOP: JACQ'S WEST; DEL L'ATO

"THE VISIBILITY ON SEINFELD IS UNBELIEVABLE. I WAS AT THE WAILING WALL IN JERUSALEM, FOR CHRIST'S SAKE, AND ALL OF A SUDDEN [I HEAR] 'UNCLE LEO!' I THOUGHT, 'JESUS, NOT AT THE WAILING WALL.' IT'S SACRILEGE." —*Len Lesser (Uncle Leo)*

of his way to entertain a fan and 2) having to sign autographs with a personal comment. The authentic pet peeves of an in-demand comic? **SMART WOMAN, FOOLISH CHOICES:** George's priority: make good time on the road or have sex? He shrugs off a horny Susan. **RATING: ★★★★★** The totally un-P.C. package is a gift.

THE CHEEVER LETTERS

EPISODE 46

PREMIERED: 10/28/92 **WRITER:** David, Elaine Pope, Tom Leopold **DIRECTOR:** Cherones **STORY:** Finally, George and Jerry start working on their sitcom pilot but get nothing done because there are too many distractions. When Elaine scolds secretary Sandra for talking Jerry's ear off, the girl quits, and Jerry reluctantly agrees to meet her to set things right. Cut to his bedroom, where Sandra talks dirty about her panties; Jerry tries to, also, but his comment (see page 21) makes her flee. Kramer, who lost his box of Cubans in the cabin fire, heads for the Cuban embassy to try to finagle more. After George tells Susan's parents about the fire, a cleanup crew recovers a box containing love letters between John Cheever, the famous writer and—surprise!—Susan's dad. **GUEST STARS:** Warren Frost (Mr. Ross), Lisa Malkiewicz (Sandra), Grace Zabriskie (Mrs. Ross) **MR. MANNERS:** Talking dirty in bed is OK, as long as it's the woman's idea and she's more aggressive. **RATING: ★★** The plots take a turn for the bizarre, giving up some humor in return.

THE OPERA

EPISODE 47

PREMIERED: 11/04/92 **WRITER:** Charles **DIRECTOR:** Cherones **STORY:** Kramer scores tickets for the gang to "I Pagliacci," an opera about a tragic clown, and events leading up to the show reach a grandioso

pitch. First, Elaine discovers that her new boyfriend Joey—later revealed to be "Crazy" Joe Davola—has a shrine to her. Desperate to leave his apartment, she "maces" him with cherry Binaca. Opera time cometh, and with Joe and Susan (who can't make it) out of the picture, the crew has two extra tickets. George and Kramer ineptly try to scalp them, and Elaine and Jerry stand in line until Joe crashes the scene—dressed as Pagliacci.

GUEST STARS: Swedberg (Susan), Crombie ("Crazy" Joe) **JERRY AT HIS MOST ANIMATED:** When Elaine complains they're going to miss the overture, Jerry hoofs a priceless soft-shoe version of the Bugs Bunny "overture" theme. **RATING: ★★★** The story's told on a high scale, but a lot of the individual notes are strained.

THE VIRGIN

EPISODE 48

PREMIERED: 11/11/92 **WRITERS:** Peter Mehlman, Peter Farrelly, Bob Farrelly **DIRECTOR:** Cherones **STORY:** Just when

her boss. She dumps George, but when Mr. Sitcom Writer tries to pick up a girl in a bar, he's shot down. **GUEST STARS:** Jane Leeves (Marla), Ping Wu (Ping) **DEFINING MOMENTS:** Are George and Susan officially a couple? Jerry's sample litmus test to George: "Is there any Tampax in your house?" **RATING: ★★★★★** The commitment noose tightens nicely around George's neck, and Jerry and Marla are cute making out in the closet.

THE CONTEST

EPISODE 49

PREMIERED: 11/18/92 **WRITER:** David **DIRECTOR:** Cherones **STORY:** When George's mother, Estelle, catches him doing you know what (and falls, requiring hospitalization), the four bet who can put off masturbation the longest. But temptations arise. John F. Kennedy Jr. joins Elaine's gym class. A nude gal parades around in the building across from Jerry's (prompting Kramer's money-slapping, "I'm out!"). George, visiting his mom in the hospital, watches a woman-to-woman sponge bath through a curtain. Marla the virgin wants to do it with Jerry—before being disgusted by news

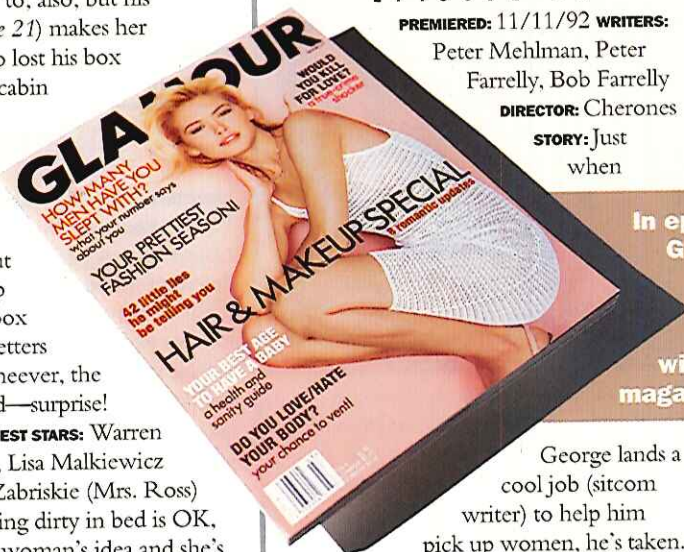
of the contest. **GUEST STARS:** Estelle Harris (Estelle Costanza), Leeves (Marla) **TAC-FUL RESPONSE:** When a hospitalized Estelle asks George to get her food, he tosses her his Tic Tacs so as not to miss the sexy sponge show.

Says Harris: "Jason just happened to have a box of Tic Tacs in his pocket and threw it on the bed. I just looked at it and laughed for a half hour." **SEIN LANGUAGE:** Unveils "master of your domain" and its variations ("king of the county, queen of the castle," etc). **RATING: ★★★★★** One of the Old Masters in the *Seinfeld* gallery.

THE AIRPORT

EPISODE 50

PREMIERED: 11/25/92 **WRITER:** Charles **DIRECTOR:** Cherones **STORY:** Heading home after one of his gigs, Jerry and Elaine learn there are two seats on the next flight: one



In episode 49, George has "hand" in his relationship with a Glamour magazine.

George lands a cool job (sitcom writer) to help him pick up women, he's taken.

But if he dumps Susan, she'll have his show canned. Jerry is intrigued by Marla, a professional closet organizer who's still a virgin. Jerry and George, meanwhile, prepare for a big meeting with NBC brass on their pilot. They order Chinese food, but delivery boy Ping swerves to miss a jaywalking Elaine and runs into a parked car. The meeting goes well, although not for Susan, who is fired after George kisses her in front of